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RESEARCH IN THE TRAINING OF TEACHERS OF SPEECH

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ONE of the distinguished books of the year, *And Gladly Teach,* is the autobiography of a professor who began his career as a teacher of speech when the American graduate school had almost no influence upon American education. When Bliss Perry began to teach oratory in Williams College in 1886, his appointment was the result of his undergraduate record. He had no advanced degree; he was not even conscious of the need of one. But he was conscious of the need for a wider intellectual equipment than that required in the routine of drilling boys in declamation.

At that time both English and American universities were innocent of the higher study of English literature. If Bliss Perry wished to study modern literature seriously, he must go to Germany. He gave his nights to the study of German and French, went to Germany, and devoted two years to the study of philology. This study made little appeal to him, but it was the orthodox path to a professorship in English and he followed it successfully until the time for taking his degree. He had done the drudgery, he had incurred the expenses of his years in Germany, he was undoubtedly competent to pass the examinations, but he decided to spend his last term under a different professor on another subject. It never occurred to him, he writes, that within thirty years the doctor's degree would be a *sine qua non* of a university position.

Perry returned from Germany with a store of knowledge which did not greatly interest him, and with a prestige of foreign study unimpaired by his lack of a degree. It was never his subsequent fortune to teach in the field of his specialized training, nor even, to any great extent, to use the methods of such training. At Princeton he

was associated with Woodrow Wilson and Henry F. Covington in the training of debaters and orators. But his ability as a lecturer on English literature was marked, and that work soon took all of his time not devoted to writing. His editorship of the *Atlantic Monthly* led to a professorship at Harvard, but here again he was the popular lecturer to large classes and a pioneer in the interpretation of American literature rather than the philological researcher. How much his early training and interest in declamation had to do with his success as a lecturer I cannot say, but I am sure that it had at least as much to do with it as his German training in philology. Where he got the ripe wisdom, tolerance, and humour that distinguish his books, who shall say?

I use his autobiography as a preface to my remarks upon graduate schools and research in order to acknowledge that both hard study and sweetness and light are often individual matters, and to express the hope that academic organization and politics will not make impossible such distinctive and individual careers as that of Bliss Perry.

The German degree of doctor of philosophy developed in a nation in which the lower classes were excluded from gymnasium and university, a nation in which university work was based upon long and rigorous elementary and secondary training, a nation which had only twenty-two universities to be staffed, and with a professorate of such exalted dignity and rank that few students even aspired to it. The great majority were content to prepare for the state examinations leading to ordinary professions. The doctor's degree was transplanted to America, and before the National Association of Teachers of Speech was founded in 1914, the attainment of the doctorate had become the accredited method of teacher training in a nation with hundreds of colleges and universities which called themselves institutions of higher learning, and with thousands of boys and girls eager to work their way through college, studying in their spare time. I do not wish to disparage either the German degree or the American conditions into which it was brought. On the whole, the degree has probably done us good, and we have surely done it no more harm than the Germans themselves have done of late. At any rate it was well established a good many years before we were organized. Our founders showed their wisdom by insisting upon study, research, and publications. The index of graduate work in the field of speech from 1902 to 1934, published in the October *Speech Monographs* by Franklin H. Knower, shows the results in so far as they are recorded

in institutional records: 43 doctor's degrees and 891 master's degrees, granted by 15 universities.

But if we have grown, so have other departments, new and old, and we can examine our work more intelligently if we see what has happened in graduate schools as a whole since advanced study in speech began. In 1920 a total of 532 doctorates in all subjects was granted by 44 institutions. In 1930, the figure had risen to 2,024 and the number of institutions granting them had risen from 44 to 74. The figures have continued to rise throughout the depression, and in 1935, 2,700 doctorates were granted in 78 institutions.

Prior to 1920, the research tradition in graduate study was hardly challenged. It was the product of three influences: the growth of science in its well organized, mathematical approach, the need of agricultural and industrial research of the kind exemplified by the rise of land-grant colleges and state universities, and the example of the German universities. But this emphasis on research, upon making an original contribution to knowledge as one of the chief aims of all graduate study, is now being vigorously questioned. The most serious challenge, perhaps, lies in sheer numbers. However strong one's convictions in support of research may be, is it going to be possible to maintain the ideals of a German university, or of the Johns Hopkins of President Gilman's day, in the face of an increasing flood of nearly 3,000 doctors and 25,000 masters annually? And these are the numbers of the successful survivors of the system. Numbers of inadequately equipped institutions keep their graduate schools growing by the migration of students who cannot get degrees in the stronger institutions. But conditions are hardly satisfactory in the most reputable universities. President Lowell, in proposing limitations upon the number to be admitted to the Harvard graduate school, said that the majority of the students were mediocre men who had better not be there. Dean Woodbridge of the Columbia Graduate School said, "Only a fourth of the graduate students needs to be seriously considered in the interest of scholarship and research." Large numbers of students of this type necessitate organization, administration, and mass production. President Aydelotte of Swarthmore recently presented to the American Association of Universities evidence that many students who have gone from undergraduate honors seminars to graduate schools regard the transition as a return to high-school methods. Their experience with so-called advanced study has in too many cases been a progress in disillusionment.

But the dissatisfaction extends beyond the bounds of the graduate

schools. Earlier in the game the small colleges, eager to be acceptable to the various standardizing agencies, were glad to adopt the requirement of the Ph.D. for their professorships. In most fields there were plenty of doctors in the market, and the requirement seemed an easy way of satisfying their constituencies that their standards left nothing to be desired. There is general agreement, however, that this has been disastrous. Deans of the graduate schools are reading papers before their associations on the evil effects of the presence of large numbers of teachers sent there by their colleges to acquire degrees. The American Association of University Professors appoints a committee to inquire into the reasons why less than a fourth of the doctors continue to produce any scholarly work. One reason most frequently encountered is that college presidents load their teachers with elementary and routine teaching, with committee work and administration. The colleges, instead of admitting the fault, reply with the complaint that training in research unfits men to teach. In 1929 the Committee on Enlistment and Training of College Teachers, a committee of the American Association of Colleges, reported as follows:

> While we believe that significant experience in the field of research should be given to every prospective college teacher, we believe that graduate schools in general now tend to stress unduly the relative importance of such experience for students intending to engage in college teaching; and we therefore suggest that for such students there be an optional quantitative relaxation of the research requirement in favor of some additional mastery of subject matter, or of other educational resources. Such relaxation might take the form of presumably smaller and shorter thesis problems.

This report was discussed at some length by the Deans of various graduate schools, but they did not concur in it. Dean Laing of the graduate school of the University of Chicago replied vigorously that any degree with relaxed research requirements would be an emasculated, feeble degree. Such training, he said, would reduce college teaching to a squirrel cage of academic routine with that "gradual attrition of personality that is the inevitable fate of all routine workers in the academic or any other field." He admitted that the graduate school harbored many maladjusted personalities, but they were maladjusted before they came; research was not to blame for it. A college president had no business appointing such men to his faculty and then proceeding to blame the graduate school for the result.

Abraham Flexner carried the war into the enemy's country, and in his study of American, English, and German universities, pub-

lished in 1930, he smote the Philistines hip and thigh. The development of the graduate school had deprived the Ph.D. of all meaning. The titles of theses he cited seemed to bear out his contention that the inclusion of schools of education, journalism, business, library science, household and hotel management had destroyed the distinction between scientific study and the acquisition of a bag of tricks. Mr. Flexner's attack was vigorous enough, it was well documented, it was much discussed and received wide-spread approval. An examination of the index of doctor's theses for 1935, however, indicates that his protest has had little effect. The economic forces back of these schools will not be checked by an educational theory.

The graduate school has been aptly compared to certain ancient inns in France and England that architecturally represent gradual accretions, the result of taking in the house next door, the unusual convent beyond that, structures with tortuous passages leading to tombs, dark, aimless, without baths, and with halls cluttered with innumerable steps up and down and round about.

It seems rather futile to apply individual theories of education to this situation. It will be more profitable to attempt to see where the graduate school is going, to attempt to discover in its development some place for whatever educational values one happens to cherish, and to see how the work in speech will fare.

In the first place, a certain few strong institutions will probably succeed in resisting the pressure of numbers. In one way or another they will protect really advanced work, and will enable distinguished professors to give most of their time to it. Their departments will be headed by able specialists wedded to research, and their standards will govern the granting of degrees. Able students will recognize the superior prestige of such degrees, and so far as they wish to prepare for careers of research, will seek them. Specialization and research will continue to develop even if they do not succeed in making every American university a holy of holies for pure science.

But take a glance in another direction. Twenty-one universities now give a doctorate in education. These doctorates are of two types: one for school administrators, and one for so-called master teachers. These degrees do not demand an original contribution to knowledge, and they do not magnify the thesis. If such degrees as these were transferred from departments of education, which in general give an inadequate content, to departments having specific subject matter, and were called, possibly, doctors of arts, we might hope to have broadly trained teachers who are no longer compelled

to chase the will-o'-the-wisp of originality upon the basis of an inadequate preparation. I do not think it necessary to argue at length for this educational development. I think it is inevitable. The rebellion of many departments against the dominance of departments of education, their growing willingness to take some responsibility for training teachers in their subjects, the obvious need for more prolonged study in the books of central importance in the various fields, the inadequacy of the present master's training, the desire of our nation to educate every person to the extent of his capabilities,—all these are factors tending to create such a degree.

It has been well said that our present graduate schools, in refusing to face the fact that over eighty per cent of their numbers will be teachers, are simply abnormal normal schools. I predict that research will come to have a somewhat different place in the training of teachers. The theory of an original contribution to knowledge is an ideal for the few and should not be made a universal requirement. Fruitful in some fields for some persons, in other fields and for other persons it has obtained originality at the expense of value and significance; its barrenness is becoming self-evident. The old liberal education of the New England colleges, it is often said, was merely a professional training for the ministry. It happened to be also liberal because the ministry was a liberal profession. Is it necessary to insist that teaching should also be regarded as a liberal profession, demanding a liberal training? We can no longer designate any one curriculum as necessarily more liberal than others; but we can still hold, I believe, to Cardinal Newman's idea of liberal knowledge:

> There are two methods of education: the one aspires to be philosophical, the other to be mechanical; the one rises towards ideas, the other is exhausted upon what is particular and external . . . When I speak of knowledge I mean something intellectual, something which *grasps* what it perceives through the senses; something which takes a view of things; which sees more than the senses convey; which invests it with an idea . . . The principle of real dignity in knowledge . . . is the germ within it of a scientific or philosophical process. This is how it comes to be an end in itself; this is why it admits of being called liberal.

Such a conception of liberal knowledge reveals the fallacy of the contrast often drawn between so-called passive taking of courses, and so-called creative research. Every one knows that the assimilation of knowledge, where any philosophical intelligence is present, can be highly creative, and every one knows that research can be wholly mechanical. No one denies the necessity for constant creative activity if the teacher is to be well prepared and is to remain alive; but not

all creativeness is restricted to making original contributions to knowledge. If it be true, as Dean Laing seems to imply, that only research can save us from the attrition of personality through the squirrel cage of routine, how miserable is the lot of most men, and how strange it should be to encounter personalities outside the ranks of researchers. But a healthy personality can receive stimulus and delight from many experiences other than contributing to knowledge, and even research has been known to result in attrition. A thesis which makes an important contribution to the student's individual development may be more significant than one which makes an unimportant contribution to knowledge.

I believe that present developments point toward the growth of this kind of teacher training in graduate schools—a training which demands competence in a field of knowledge, and also the completion of a creative and significant task within that field, with a very secondary emphasis on the attempt to extend the frontiers of knowledge before any adequate standards of value have been established.

If graduate study, then, is likely to develop in both directions, toward highly specialized research for those interested and qualified, and toward a more humanistic discipline for a greater number of teachers, what is to be the position of speech? We are both helped and hindered by our many-sidedness. Speech as now taught in different schools and at different levels may be a practical and technical subject, it may be a humane discipline, it may be a field for literary, historical, physical, physiological, or psychological research. We are perpetually in the position of Walter Bagehot, who said he was known among bankers as a literary man, and among literary men as a banker. I suppose we could get something like general agreement that in theory, at least, the practical and technical elements belong to more elementary instruction, and that in the graduate school we should be concerned either with a well-organized humanistic discipline or with scientific research. Our scientific research may develop satisfactorily under the existing organization of graduate schools if it follows accepted scientific procedure. The humanistic study, however, must wait upon modifications in present requirements and also upon the development of more adequate undergraduate preparation.

The valuation of the graduate study which we have developed in the past twenty years is more properly the work of specialists. I shall venture a few general evaluating observations. An examination of the titles in Mr. Knower's index, together with such evidence as I can gather, leads me to conclude that our graduate studies vary in

value in about the same proportion as studies in other fields. There are theses which are genuine contributions to significant subjects; others are genuine contributions to insignificant subjects; still others are neither contributions nor significant. Some theses which seem to bear quite directly upon the teaching of speech are distinctly in other fields. The departmentalization of theses as yet is somewhat accidental. Thus in this year's index I find a thesis entitled *A Method of Determination of the Diaphragmatic Factor in Respiration,* classed under general literature. A thesis entitled *A Technique for Measuring Reception Differences for Radio and Direct Audience Speaking,* turns out to be education. I don't know that there is anything to deprecate about the fact that our theses may turn up in psychology, physiology, physics, history, politics or literature. This would seem to suggest that we have many avenues open to us if we have real problems for research. All these departments seem to welcome really good suggestions from us. We may serve a more fruitful apprenticeship if we continue to accept the guidance of many departments and do not let our ambitions tempt us into going it alone. It is, in fact, the masters' theses directed by departments of speech which seem to me most suspect. Here we have too many of the subjects Mr. Flexner condemned so vigorously, and, I think, with good reason. We have too many concerns with the technical devices and gadgets of education. We may comfort ourselves that they are no worse than those in many other fields; but if such theses are characteristic of our work, we may expect to be classed with subjects that belong only to subnormal normal schools.

Speech is so central in human affairs that its study will survive many changes in academic emphasis or fashion. We can even survive the present chaos. But our numbers now can serve to make confusion worse confounded in the graduate school—or they can give us the influence to make our voices heard in graduate councils. We should no longer be content to climb on the band-wagon, no matter where it is going. We should exert some directive force; and we can best do that, I think, by supporting a degree which represents competence and power in dealing with a known field, and by encouraging research by those only who are clearly qualified for it.

SPEECH IN THE CHANGING CURRICULUM

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THE changing curriculum is a bit hard to define. I suppose anything that is changing is hard to define. We cannot be quite sure what it will change into while we are trying to define it. But it is not only our limited powers of prophecy that make it hard to tell exactly what the changing curriculum is. On the subject of the curriculum not even the past is clear and definite.

In trying to grasp the concept of the changing curriculum, the first thing to do is to stake out a point in the history of education, from which we shall attempt to identify and assess changes. The question arises, what point shall we take? Shall we begin with Quintilian, or with John Dewey, or with some point between? Each one will probably wish to choose his own starting point.

For my part, I shall start with a statement that William James made forty-five years ago. It is this: "Education is for behavior, and habits are the stuff of which education consists." I think this statement contains the heart of the most significant thinking that is now finding its way into print in regard to the changing curriculum. The essential change in the changing curriculum is a change from emphasis on the dissemination of knowledge, to emphasis on the development of power, ability, attitudes, habits. It is a change of focus from the subject to the student.

I just now used the phrase "significant thinking." I do not wish to be misunderstood. In my opinion a great deal of the activity which is resulting in printed passages about the new curriculum should hardly be dignified by such a label as "thinking." But some cerebration has evidently been taking place in some quarters, and it seems to me that the best of it is an attempt to formulate a program based on the thought which James expressed in the sentence which I have quoted—"Education is for behavior, and habits are the stuff of which education consists."

Of course James has not been alone in the attitude which he took forty-five years ago. President Hadley expressed much the same thought when he said: "The purpose of education is to make something out of a man, not to put something into him." The speeches and essays of Woodrow Wilson abound in brilliant passages to the same effect. He insisted vigorously that "Knowledge divorced from life is pedantry," and he looked with scorn upon all those whose

"minds are museums, not stages, nothing is done there, but very interesting and valuable collections are kept there." John Dewey's philosophy of education is based upon this concept. The best education is made up of activity, experience, doing. Education is not a matter of the distribution of items of information. "Knowledge divorced from life is pedantry" and not education. The best education consists of active participation in experiences which develop human power and ability.

Coming down to the status of the changing curriculum at the present time, we find that the catch-words, the slogans, the identifying labels are these: projects, contracts, activity, integration, dynamic curriculum, purposeful activities, life activities, experience, core of experience, life experience, social experience, co-operation, group activity, skills, loyalties, purposes, potentialities, methods, research, analysis, operation, fusion. The emphasis is all on activity, doing, power, ability. These phrases are the symbols of the changing curriculum.

Now I submit that all this should be vastly encouraging to the teachers of speech of this country. It all amounts in essence to an acceptance on the part of the modern curriculum maker not only of the philosophy of William James, and Arthur Twining Hadley, and Woodrow Wilson, and the other great voices of the recent past—it means also the acceptance of the essential philosophy of speech education for the last twenty years in the United States. The philosophy of education underlying the whole modern movement in the field of speech, sometimes, but not always, formulated and expressed, but almost universally acted upon, whether expressed or not, is identical with the philosophy I have just been discussing.

We in speech have held for years that the great objective of education cannot rightly be expressed in terms of knowledge gained or truth learned, but only in terms of abilities perfected, of powers developed. Real education results not so much in a state of mind as in a habit of mind. It is not a status arrived at, but a force generated. Not the knowledge that is learned, but what one can do with knowledge is what counts. A knowledge of civilization is significant only as it enables the knower to be civilized and to help others to achieve civilization. Being civilized does not consist in knowing, but in doing. Civilization is not an accumulation of knowledge; it is a way of life.

I believe that if you will read a large part of the flood of material that has been coming from the printing presses in the last ten years,

you cannot escape the conclusions which I have just briefly summarized. Start with the volume on *Conclusions and Recommendations of the Commission on the Social Studies of the American Historical Association.* This is a wordy and ambiguous nebula that does not quite succeed in totally obscuring this concept as applied to the field of the social sciences. Then read anything that comes your way on curriculum planning, down to and ending with the new *Experience Curriculum in English,* which has just been published by the Appleton-Century Co., as a report of the Curriculum Commission of the National Council of Teachers of English. Include one of the *Year Books* of the National Society of College Teachers of Education, some of the *Year Books* of the National Society for the Study of Education, some of the *Year Books* of the Department of Superintendents of the N.E.A.—and anything else that you have time to read.

I think most of you who go through this material will agree with me that most of it is vague, wordy, repetitious, and half thought through. The thing that puzzles me most about much of the recent talking and writing on curriculum changes is how its authors have managed to escape any fruitful contacts with either the methods or materials of education, or the young of the human race. It seems to come from the inhabitants of a world in which there are neither schools nor children. Much of it is marvelously unrelated to the realities of life on this planet.

I think, however, that you will also agree with me that there is at least one kernel of thought in the bushels of words, and that that kernel is identical with the kernels of James and Hadley and Wilson, and with the kernels that have been the chief philosophical sustenance of the teachers of speech for the last twenty years. Activity, experience, integration, are nothing new to teachers of speech. We have been working at them for many years. The changing curriculum is a happy thing for us, because the curriculum is changing in our direction.

If the basic positions of the modern curriculum-makers are ever carried into effect generally throughout the country, it will mean a greater demand for well trained teachers of speech than the most enthusiastic of us ever dreamed of twenty years ago—when our professional record was largely yet to be written, when our professional history was as yet only the stuff that dreams are made of.

May I refer for a moment particularly to the *Experience Curriculum in English,* which I have mentioned? In the last five years I have frequently stood before you to make brief reports on this

venture. The work is now finished. The volume is published. You may read it for yourselves. In such a reading I hope you will hold the following things in mind:

First: This is a volume written largely by English teachers for English teachers. It is not offered as a speech curriculum, but as an English curriculum which must necessarily touch speech problems at many points, especially in the grades.

Second: Please note the following points—all of which I believe to be points of distinct advancement over past or present conditions:

(*a*) The use of the word "speech" instead of the term "oral English."

(*b*) The recognition (p. 133) of the distinction between language and speech and the necessity for attention to speech.

(*c*) The reference (also on p. 133) to the "English teacher, who must be trained to distinguish between language for writing and language for speaking, must know how to teach bodily control and voice improvement, and must be able to guide students in using these tools."

(*d*) The passages (on pp. 136–137) on "The Division of Time between Speech and Writing" and on "Voice and Body in Speech."

(*e*) The discussion of "Integration" (pp. 10–14, 133–137) particularly the expression of what has long been basic in the thinking and teaching of so many teachers of speech, and to which I have just referred, i.e., the desirability of activity rather than passivity in education, the fusion or unification of the offerings of many fields or departments, and the combination of intellectual activities with dynamic experience.

(*f*) Finally, I trust that you will all notice in the discussion of "Integration" a sanity and realism so distressingly lacking in many discussions of that much discussed concept. I especially commend to the attention of all who are interested in the place of integration in this experience curriculum, the following statement in the first paragraph on page 134: "Classroom experience that is itself real and is as close as possible to the reality of extra-school and post-school life, without deception or pretense, must be the actual basis of any realistic curriculum."

The place of speech in the changing curriculum is a central place. Speech activities are vital to any genuine program of integration in education. Speech activities are the capstone of educational experiences in which activity replaces passivity on the part of the student. Speech activity, in public or in private, is the finished product, the final test of competence, in the use of knowledge. Speech activity, rightly understood, in all that it embraces, is the supreme test, the highest manifestation, of intellectual activity. It is, it must be, central to any realistic curriculum that is genuinely concerned with enriching human experience and developing human ability through the facilities of formal education.

SPEECH CONTESTS AS EDUCATIONAL TECHNICS

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WE HAVE witnessed, during the last few years, a remarkable increase both in the number of speech contests and in the number of participants. More students in high school and college are appearing in these events than ever before in the history of American education. While individual audiences are not so large as they were when winning debaters were borne aloft on the shoulders of cheering comrades, the total audience at speech contests in the United States, in any one year, runs well into the millions. It is significant that the various organizations and foundations interested in state or socialized medicine were glad to contribute this year $20,000 worth of pamphlets for distribution among the high schools debating this question.

At the same time, there has developed among some members of our association an increasing distrust of the speech contest, a feeling that it consumes time and energy that might more profitably be devoted to other forms of teaching or research, a tendency to doubt its educational values. We have had speeches and articles on the pains of losing, the evils of winning, and the nefarious practices of the other side. We are as usual in the midst of a period of critical analysis.

But this critical analysis is not confined to our field. The entire curriculum, from kindergarten to graduate school, is under investigation. There is a growing revolt against the mental discipline theory of education and an insistent demand for a dynamic curriculum (I am quoting from Harold Rugg) "built around a core of pupils' activities—studies of their home communities, special readings and investigations, and a constantly growing stream of opportunities for participation in open-forum discussions, debate and exchange of ideas."

It is high time then that we bring such knowledge as we have to bear in an attempt to decide whether speech contests are educational liabilities or assets—whether they should be encouraged, checked, or endured.

My discussion, like All Gaul, is divided into three parts:

1. A brief examination of the history of speech contests;
2. An inspection of these contests in the light of current trends in curriculum building;

3. An examination of some of the complaints that have been filed against them.

I

Neither the speech contests nor the problems arising from them are new. The Greeks had a name for them. Aristotle complained because the subjects chosen for debate in the school exercises of his time were not sufficiently true to life. He was familiar, too, with the problems arising from decisions:

"Victory also is pleasant," he said, "and not merely to bad losers but to everyone; the winner sees himself in the light of a champion and everybody has more or less of an appetite for being that . . ."

And again . . . "where there is competition there is victory. That is why forensic pleading and debating contests are pleasant to those who are accustomed to them and have the capacity for them." (1370b-1371a.)

The Greeks even had trouble with their judges. So important did the winning of their dramatic contests become that the losers sometimes were lacking in good sportsmanship. Instead of smiling and running across the stage to congratulate the winners, they complained bitterly that the judges had been tampered with. So they passed a law providing that any judge who was convicted of unfairness should be put to death—which is a bit harsh, even for dramatics critics.

Quintilian spoke very highly of a declamation contest that was used when he was a boy in school. Hear him tell about it:

"I remember," he says, "my own masters had a practice that was not without its advantages. Having distributed the boys in classes, they made the order in which they were to speak depend on their ability . . .

"To win commendation was a tremendous honor, but the prize most eagerly sought was to be the leader of the class. Such a position was not permanent. Once a month the defeated competitors were given a fresh opportunity of competing for the prize.

"I venture to assert that this practice did more to kindle my oratorical ambitions than all the exhortations of our instructors . . . and all the prayers of our parents . . ."

Debate during the Middle Ages took the form of the disputation. Foster Watson[1] says, "The method of disputation was a recognized school method in the Middle Ages, and implied at least an elementary knowledge of logic . . ." William Fitz-Stephen, who died about 1190,

[1] *English Grammar Schools.*

tells of inter-school disputations. Dean Sellery of the University of Wisconsin recently called my attention to a circular sent out by the University of Toulouse in 1229. The University of Toulouse, it will be remembered, had recently been founded in the old Albigensian territory. Its sponsors were very anxious to get a good attendance, and so they sent out this circular. After explaining that the wine was very good there, that the rents were low, and the girls pretty, they said, "Moreover, disputations are to be held at Toulouse twice as frequently as they are held at the University of Paris." That was supposed to demonstrate to everyone that if he was an up and coming student he should come to the University of Toulouse.

Since this is not a complete history, I will not take time to tell of the growth and development of literary and debating societies in the British universities. I make the point, merely, that speech contests are old devices, that stimulating a student to his greatest endeavors by a desire to win approval or victory over his fellows is not a product of this mad, modern, materialistic age.

Moreover, we should remember that our profession had its beginnings largely in preparing students for speech contests. The idea of having courses in speech and departments of speech did not spring full grown from the brains of presidents and deans. It came from the students who wanted to do well in literary societies, in the required declamations and orations, and in the oratorical contests, and who were willing to pay extra for special instruction in elocution. Speech courses, like courses in journalism, grew out of student activities.

We criticize the college senior who does not invite his plain, hard-working parents to commencement lest he be embarrassed by having to introduce them to his fine friends. I do not wish to strain the analogy, but I venture the suggestion that it ill befits members of our ASSOCIATION to speak of speech activities and speech contests with the uplifted eyebrow. As one college president said, after paying tribute to a former professor who never wrote a book or conducted a scientific experiment, but who spent his years coaching students for public appearances, "You speech people ought to take care lest you become chiropractors of the larynx and neglect to teach students how to use the larynx."

We should remember, too, that the use of the contest has not been confined to speech. Our colleagues in music have used it much more extensively, and in many ways more successfully, than we. County and state fairs, with ribbons and money prizes for the best

entries, have through all their history used the contest technique for improving farm practices. The 4-H Clubs, with their county, state, and national contests in cooking and sewing, stock judging and stock raising, have brought national attention and commendation to the efforts of state and federal departments of agriculture to train young men and women for life on the farm and in the home. Contests have been used to stimulate the production of art and literature; and prizes have been offered for the best school newspaper, the best play, and the best suggestion for bringing about world peace.

I said a while ago that, in spite of articles on the decline of forensics, there are more students participating in speech contests than ever before. Perhaps this requires proof. In the nine universities of the Western Conference Debate League last year, 240 different students took part in 388 debates. In the good old days there might have been a third as many.

Last spring 400 high school students and coaches from about thirty different states gathered at Kent, Ohio. For four days there were contests in Original Oratory, Extemporaneous Speaking, Oratorical Declamation, Dramatic Declamation, Humorous Declamation, and Debate. True, there were decisions and winners and losers and champions, but I looked in vain for coaches and speakers solely intent on victory and ready to sacrifice their consciences and their honor for the championship. To my benighted eyes the group seemed to be forming friendships, exchanging ideas about the subject of debate and the proper manner of speaking, and learning to "take it" with unusually good grace. And I found myself speculating on the motivating power of this tournament. Surely many thousands of high school boys and girls took part in the preliminary events. Surely many high schools will be stimulated by these events to improve and increase their course offerings in speech.

During the spring recess in 1935 I visited a college tournament in Lexington, Kentucky. About 700 college speakers and coaches spent five days in that beautiful city. There were hundreds and hundreds of contests in debating, oratory, and extempore speaking. There were dinners in the evening, addresses by eminent speakers, and conferences on speech problems. You may object to the amount of time spent in travel, but in European countries travel is regarded as an educational device for learning about things at first hand. You may question the amount of time and money spent on training these students, but you cannot, I think, successfully deny that this college tournament and the organization that sponsors it, is exercising a

powerful influence towards building up the speech departments in the member schools.

One more bit of evidence: this year, in Wisconsin, under the auspices of the High School Forensic Association, at least 1,000 students and coaches attended training schools in preparation for the coming contests. Members of the Speech Department gave instruction; there were conferences on methods of training students, and demonstrations in debating, reading and extempore speaking. Similar training schools are held in other states. To me, this is another example of what can be done to use the contest as a motivating device to introduce speech training in schools that do not have it, and to provide a bit of speech education for students who are anxious for it.

II

I turn now to the second question, "How do speech contests fit into current trends in curriculum building?"

I do not pretend to have read all of the new educational psychology, but I have read a great deal of it, and, if I mistake not, most of its philosophy can be summarized in the following five statements (for the wording of which no one but me should be held responsible).

Statement I. That form of education is best which begins with the student's immediate interests and works toward more remote goals. Most girls and boys are more interested in doing a play than in analyzing a plot; more interested in trying to read poems aloud than in hearing about the poet's social philosophy or in memorizing his rhyme scheme; more interested in debates and discussions of current problems than in studying a book that begins at the historical beginning and ends with a few scattered comments about the twentieth century.

Statement II. That form of education is best which demands marked activity on the part of the student.

The student learns more from doing the thing badly than he does from hearing teacher talk about it. The student who is reading a selection aloud is more active than when he looks at black marks on a white page. The student who is reading or presenting his knowledge in the form of a discussion, a speech, or a debate, is more active than when he is listening to a more thorough explanation from his teacher. The student who is acting in a play is more active than when he is reading it silently.

Furthermore, the contestants who are listening to opposing debaters, or waiting for their turn in a speaking or reading contest,

are more active than when they are sitting in class wondering whether they will be called on to answer a question.

Statement III. The situations and projects devised should resemble desirable life situations as nearly as possible.

Note that I said *desirable* life situations. Because discussions in real life are often based on little knowledge of the subject, it does not follow that we should plan speech contests in which the speaker substitutes wisecracks for evidence. Because in real life we often act without viewing both sides of the question, it does not follow that we should plan contests that countenance or encourage this practice.

Our speech contests are often criticized on the ground that they have become so stereotyped and formalized that they no longer resemble life situations. Certain it is that we should be constantly on the alert to improve them, just as we are constantly trying to improve our classroom techniques.

But speech contests are good in that they make use of knowledge in the form in which such knowledge is used outside of school. After students leave school they write very few themes and take very few written examinations. Many adults actually confess that they have never written a bluebook since they quit school! But they talk about economic and social problems; they argue about political matters; they listen to plays; they give reports and read poems at club meetings; they speak before juries and boards of directors; they talk much and write little.

Statement IV. The situations and projects devised should challenge the student to his best efforts.

There is ample testimony that speech contests call forth efforts that are not motivated by the work of the classroom. Superior students who can get "A's" without extending themselves are publicly pitted against superior students from other groups. When properly conducted, the contest program provides a series of tests or crises that measure the student's ability to rise to the occasion, to call on his reserves, and to do better than he supposed was his best.

Statement V. The situations and projects should test the student's ability to synthesize materials drawn from various sources.

Our educational system, with its courses and credits, is often criticized as being too compartmentalized. But in the proper presentation of a play, the student makes use of his knowledge of electricity, of carpentry, of costuming, of the literature and history of the period. It is, indeed, the drawing together of all the pertinent knowledge that

can be gained from many and seemingly diverse departments and courses.

Precisely the same thing is true of debating. Knowledge that the debater gains from many sources, within and without the classroom, must be fitted together into a unified argument.

On the basis of this theoretical analysis, I think we are justified in concluding that speech contests, when properly conducted, are based on sound educational psychology, and are, indeed, but an extension of the work of the classroom.

But how does the theory work out in practice? I here present the results of two studies.

About three years ago the United States Office of Education released the findings of the National Survey of Secondary Education, a study of considerable scope and importance. One section of this investigation dealt with non-athletic extra-curriculum activities in 224 selected high schools.[2] It was found in these schools that 5,424 students practiced for, and 1,326 actually took part in interscholastic contests in oratory, declamation, dramatic reading, and extempore speaking.

I quote the summary paragraph: "The data shows that interscholastic activities of the non-athletic type have gained a prominent place in the extra-curricular programs . . . The administration of the activities in the training, selection, and maintenance of standards for the participation of contestants appears to be fairly satisfactory."

The same report records the result of a survey of 529 graduates of secondary schools who had been out of high school for an average of nine years. These graduates believed (1) that participation in these activities in high school developed desirable traits and characteristics, (2) that the undesirable influences of activities are slight as compared with the desirable. Approximately 90% advise pupils entering high school to enter such activities.

The second study deals with extra-curriculum activities at the college level. It was conducted by Professor F. S. Chapin of the Department of Sociology at the University of Minnesota.[3]

He found that students who participated ". . . in several campus activities have a slightly higher average of academic achievement than students who are less active or inactive in campus affairs . . ." and

[2] *Non-athletic Extra-curriculum Activities* (Bulletin, 1932, No. 17, United States Office of Education).

[3] *Extra-curricular Activities at the University of Minnesota* (University of Minnesota Press, 1929).

that students engaged in intellectual activities (with the exception of those in dramatics and music) have a higher scholastic average than those whose activities were chiefly of a social character.

38% of the alumni he interviewed thought their extra-curriculum . . . more valuable than classroom.
25.6% . . . of equal value
36.4% . . . of less value
These percentages are not sorted for different types of activities.

Professor Chapin concludes, ". . . all the results seem to point to the fact of social and educational values inhering in and accruing from extra-curricular activities . . . It seems likely that they serve a real function in developing that social intelligence which has long been recognized . . . as an attribute of vast importance."

There is thus every reason to believe that speech contests, when properly conducted, have inherent educational value and social worth.

III

We come now to a consideration of some of the complaints that have been made against them.

Our first observation is that every school exercise, every educational technique, has been the target of such attacks. And every educational device from the first freshman theme to the last examination may be so poorly conducted as to be of little or no value. Let us hasten to admit that some of our present speech contests fall within this category. We have our share of poor teachers and are doing our share of poor teaching. Our contests, conducted by untrained, uninterested, or unwilling coaches who do not view their work as part of a larger educational process, are just as valueless as the routine writing of themes or the unwilling conjugation of German verbs.

Many of the critics of contests attack not the theory underlying extra-curriculum activities, but the manner in which they are conducted. A common complaint a few years ago was that the coach devoted too much time to too few students. With the development of larger debate squads and a larger battery of speech contests, this complaint has been changed to read that the coach must spend so much time training students and conducting contests that he has none left for supply or research. The obvious retorts are:

(*a*) that coaches, like students, must learn to budget and allot their time to the different duties of the day;

(*b*) but if they change from coaching to research they will not have time for rest either;

(*c*) and, besides, the coach may be doing more for his students than he could by research. The magic in monographs may have been somewhat overrated.

Then there are the complaints about "canned" speeches! Just about the time we developed the extemporaneous speaking contest, which sometimes substituted sloppy grammar and superficial generalities for the speech that had been completely written and poorly memorized, along came the radio with its demand for well written speech manuscripts. The height of something or other was reached at one of our recent conventions when an official of a broadcasting company *read from manuscript* an address saying that what radio needs is more extempore speaking. What radio needs is not so much extempore speakers as people who can write good oral style and then read what they have written. I speak a word for the oratorical contest as about the only instance where we place a public premium on good speech writing, and for the contest in extemporaneous reading which rewards the ability to read what others have written.

And always we have with us that comment about overemphasis on winning and playing to the prejudices of the judges. Our colleagues in other departments say the same thing in other words. They talk about the students who think more of grades than of getting an education and who stoop to apple-polishing in their eagerness to get them. They talk of a far-off day when they can do away with grades and scholastic honor societies and prizes, when everyone will study for the sake of the education that may come. We talk about doing away with contests, and of students who will do their best without the motivation that comes from public recognition or possible victory.

But more fundamental than these somewhat perennial complaints is the criticism of the debate. There is something in the nature of a revolt against this device and a corresponding movement towards the panel, the symposium, the forum, or the parliamentary assembly. With the idea behind this movement I am in sympathy. The debate is not the best device for all stages in the formation of public opinion. There should be three steps in the formation of an intelligent decision on any problem:

First, What is the problem? What is its history? Is it a serious problem or a minor difficulty?

Second, If you find that a real problem exists, what are the suggested solutions? What are the advantages and disadvantages of each?

Third, Which solution is the group willing to recommend?

For the first and second steps the debate is poorly adapted. It attempts to force one too quickly to a decision, without an adequate background knowledge of the question and of alternatives other than the one considered in the debate. For these stages some form of group discussion that encourages the discovery and presentation of expository and historical material is best. But when the third stage is reached, the debate is the best method yet devised because (I am quoting A. Lawrence Lowell) "it forces the audience to listen to both sides, thereby avoiding the danger of having the verdict result from fixing the attention only on facts bearing on one side."

Too often we have assumed that in order to advocate the use of discussion we need to attack debate. The propagandist for the discussion device tends to compare a poor debate, or a debate wrongly used, with an ideal discussion. But the panel, the group discussion, and the symposium are not without their weaknesses. One is that, unless there is careful advance preparation, they substitute lots of talk and a pleasant time for a thorough study of the question. Then it is easier to "rig" the discussion, to load the dice in favor of one point of view. There is real danger that the panel, the informal discussion, and the forum may become the tools of propaganda groups. These same groups avoid the debate (unless it be a set-up affair with a stooge for an opponent) for the debate gives the other side an equal chance. In some form or other, debate must be preserved as the essential tool of democracy.

IV

Speech contests, like any other educational device, are, of themselves, neither good nor bad. Their value rests on whether they stimulate the student to efforts he would not otherwise have made, in situations that are measurably like those he may meet outside of school. Speech contests have a long, and, in the main, an enviable history as devices for training superior students who are not stimulated to their best efforts by the work of the classroom. We should apportion our teaching time and decide what part of it may properly be devoted to these superior students. We should be constantly looking for ways of varying the contests so that they may not become stereotyped in form or unresponsive to changing conditions. But let us not discard them unless we are sure that we have invented other techniques of equal motivating power and with fewer possibilities for misuse.

LEOPOLD JESSNER'S THEORIES OF DRAMATIC PRODUCTION

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IN AUTUMN, 1919, illusion yielded to idea on the German stage, for on that date Leopold Jessner assumed the directorship of the Berlin State Theatre. In this position he soon became famous as an exponent of the expressionistic theatre and the theatre theatrical.

Jessner's theory and practice of democratic production is based on the conviction that the theatre should be a vital experience. The underlying purpose of his direction is therefore to make everything on the stage more significant. The significant, for him as for all expressionists, lies in the inner world of man's soul. Man, in the person of the actor, is therefore the dominating object in a production, and his soul is expressed with strong and compelling effects. Nothing is allowed on the stage that does not communicate this soul dynamically and directly. Realistic versimilitude is abandoned in favor of a technique of signification, the vehicle of which is the symbol. Actor, stage space, color, movement, light—all are symbolic and theatrical, and express man's soul; so they make for a unified production.

The vital experience which Jessner has sought to give his spectators may be called a result of the significant forcibly expressed. For Jessner the significant means the essential, the typical, the elemental, the universal. As material, therefore, he has demanded plays with universal meaning. In his repertory have been such plays as Goethe's *Faust*, Hauptmann's *Weavers*, Schiller's *Robbers*, and Grabbe's *Napoleon*, but the plays of Shakespeare seem to have pleased him most frequently and best. To re-feel the original intent or inspiration of the poet has been his avowed problem, and certainly he has scoured from his revivals all the dead deposit of academic interpretation in an endeavor to re-expose the living work of art. But he has also wrought changes which might surprise the poet by applying the dynamics of expressionistic art:

> The historical becomes the abstract, the human focuses itself into the symbolic, the external fades into an adumbration, space and the scene are reduced to the simplest common denominator, costumes are resolved into masses of color. The poetry, the characters, and the passions remain dominant, but with a treble, a tenfold force and meaning. It is indeed an expressionistic summary,

but also a compressionistic one. The forced essence, the quintessence of the play is the thing. This is activist, this is aggressive art.[1]

Certainly Jessner's method is compressionistic. His effects are not like a gentle spray, but instead a hard, compressed, fast stream which bores into the spectator's sensitivity. There is no room on Jessner's stage for the slow, quiet accumulation of tension which is often so tremendously powerful, nor for little things and quiet people who seep into one's consciousness and gradually pervade it with a lasting atmosphere. Jessner seeks the punch of strong and definite effects, of naked essentials. Intensification, constantly moving pace, emphasis—such manifestations of energy enter into his conception of the dramatic as well as the more conventional component, struggle. He has dynamized the static; he has, to borrow a German expression, recast "that-which-comes-together" into "that-which-follows-one-after-the-other." He has eliminated epic and idyllic qualities, lyrics, sententious phrases and reflections from texts in order to make them move. He has stricken out passages of outstanding beauty to give his productions continuity. If there is any danger of sentimentality creeping into his settings, he exaggerates his effects to kill it. Intensity of idea and emotion is his aim, not sentimentality, for that interferes with intensity. He has changed static characters into intense personalities who make things happen and to whom things happen, and he has done his best to make his actors register this intensity. He will say to them, "You talk loudly. You should talk intensely," or "You speak fast, but not in tempo." By "tempo" Jessner means a form of speech expressive of temperament, resembling Bergson's *élan vital;* it is the rhythm, the dynamic quality of the character, that which goes to make the shadings, the repressions, and the outbursts in the actor's delineation of character.

Just as important a dynamic device to Jessner as to other directors is conflict. With Jessner it is not merely the conflict of individuals. He is interested in what is universally true and true for all time. So his struggling characters represent the opposition of forces greater than themselves, epochal forces of growth and decay, rise and decline. To express these, the director does not require large numbers of people on his stage. In *Richard III*, for instance, the whole army was embodied in three or four persons who moved as one man,

[1]Hermann George Scheffauer, *The New Vision in the German Arts* (Huebsch & Co., 1925), 209.

projecting one force, whereas a thousand would have shattered the stage atmosphere into conflicting tensions. By the foregoing devices and others which will be discussed presently, Jessner has realized his conception of the dramatic as the significant forcibly expressed. How well he has realized it may be shown by the judgment of Scheffauer:

> Never was the elemental in Shakespearian drama unloosed with weightier and stormier impact on an audience. Never was there a more intensive concentration of the actor in his part, the speaker in his phrase. Never, despite all flaws, were scenes composed with bolder or surer strokes, or cast in greater heat and plasticity.[2]

Many critics, indeed, have admired Jessner's vigor, but at the same time they have objected to the conception of the essential he so vigorously expresses; they have taken issue with his Freudian viewpoint, which is so characteristic of expressionists in general. By all means, they say, let us express man's soul, but is that soul always such a dark, repugnant cesspool of horrible repressions and evil desires? Are there no sweet natures? No beautiful spirits? Typical of this point of view is the following objection by Macgowan.

> *Jessner's* judgment and taste—which mean the soul with which he interprets and animates his work—are very, very faulty. There is no austerity and almost no true beauty in his *Othello*, only strength. There is no dignity in his *Richard III*, only horror. He has made Richard terrible, but only with the terror of wormy graveyards. There is nothing of fifteenth-century England in it, none of the beauty and flash of the time to make the hideousness of Gloucester the darker. The play is drowned in dirty, mean black. It is stripped of the qualities that are Shakespeare. There is no shred of poetry in the whole length of the production, unless it is the final moment.[3]

Macgowan's chief objection, it seems, is not that there is horror, but that there is nothing else but horror. This is, indeed, a valid criticism of Jessner's method. His process of intensification often consists in throwing away everything but one point, and then hammering that point to death. In this respect he fails to make his productions a truly vital experience, because he has little sense of proportion. Macgowan may be answered, however, when he says there is no poetry in Jessner's portrayal of the hideous.

In *Überteufel* the actress Agnes Straub displayed the brutality and sensuality of a super-devil. Yet according to Karl Bluth, *Überteufel* was full of poetry; it was stylized; its towering hideousness

[2] *New Vision in the German Arts*, 216.

[3] Kenneth Macgowan, *Continental Stagecraft* (Harcourt, Brace & Co., 1922), 141.

was transposed into another sphere. Adultery, incest, these and more would have been snatched from consciousness by the censor, as Freud would say, had not the events of the play been transferred from material existence to the sphere of inner existence by means of the dynamic formalism of theatrical space. So the super-devil did not appear laughable or repellent, but was presented with the penetrating power of a bad dream. Is not this the essence of the poetic formula—not to give the realities of the outer world, but to document the free, inner nature? The wickedness so presented in this play was like the wickedness of the subjects in the poems of Baudelaire, changed into beauty by the skill of the poet.

The skill of the poet, the skill of the artist—seeking these, Jessner turned from the realistic theatre to the "pure" theatre, the theatre theatrical. He regretted that what one usually sees on the stage is the merely agreeable, the pretty, the capricious, whereas what one should see is the appropriate, the necessary, the inevitable. From this quality of inevitability comes the unity of a production, for all parts thereof will be unified when each is the necessary portrayal of the general movement. A production should be as close-knit as a poem by a master artist such as Baudelaire, to omit or change one word of which is to change the force of the thought. Necessity and appropriateness control the form. Thought and form are indissoluble. The union of thought and form is, of course, what distinguishes a work of art from a haphazard reproduction of reality. In the interests of the theatre as art, Jessner has worked towards a "pure" theatre. "Pure" seems roughly equivalent to "absolute," and has the same meaning as in the "pure" reason of Immanuel Kant, and in "pure" mathematics. The axioms or rules of pure mathematics are free in the sense that they are derived from themselves; they are not found in the material world of reality, but are applied to it by man in an effort to make an intelligible structure out of its chaos. Since these rules establish relations, they are expressions of necessity—the necessity of things belonging together, the necessity of cause and effect and so on; hence they are related to that necessity which Jessner requires in his theatre.

Unlike the realistic theatre, the pure theatre does not duplicate the chaos of the empirical world, but presents it governed by rules of necessity which, like the mathematical axioms, are free because they exist by themselves and are applied to reality. These rules are esthetic principles. The means whereby these principles are expressed

are likewise free, inasmuch as they are not subjugated by reality, but arise from the possibilities of the artistic medium. So the pure theatre uses the most effective theatrical means, unhindered by obligations to faithful reproduction. It has a second advantage, that of artistic truthfulness. The spectator is not deceived into believing that he is peeping at real life; he is told frankly that he is witnessing a work of art. One result of this is that the actor does not dispense with his tricks, his technic. Another result is that the presence of the audience is recognized. In Shakespearian plays, for instance, Jessner's actors fling asides directly at the spectators, and speak soliloquies into the house from well downstage. Jessner's productions are truly dramatic performances.

Jessner communicates the play to the audience by means of what the Germans call an *Andeutungstechnik*, a technic of intimation as opposed to the expository technic of the realistic style. The realistic director must make his point obvious. If he wishes to convey the idea that two people are in love, he feels it almost necessary to have them say to each other, "I love you." Jessner intends to communicate his ideas more subtly, relying on the intuition of the spectator and on the expressive power of purely theatrical and abstract means. He does not show the thing itself. He shows theatrical devices which signify the thing. Expressionism has been defined as "direct action in art."[4] The *Andeutungstechnik* is a technique of direct expression, and of pure expression as well, for the sign of a thing conveys the essential nature of the thing without any realistic encumbrances; it conveys, in other words, nothing but pure idea. An example may serve to clarify the nature of the *Andeutungstechnik:*

> In Jessner's production of *Othello*, at the opening of the second act, the mob appears with the victorious Moor, mounting up to the visible stage from a trap in the back, directly into the vision of the audience. Othello is simply clothed in a loose gown without pomp or ornament. There is neither the royal guard nor banners to give him the flush of heroism. But suddenly the mob, having cried its measure of welcome, sinks to the ground with bowed heads, and Othello stands alone. The effect is miraculous. His figure leaps to gigantic proportions. And when he speaks, it is in the full image of the proud victor.[5]

In this scene one will notice the lack of customary properties. A technique of signification has room only for those details which attain

[4] *New Vision in the German Arts*, 19.

[5] Sinclair Dombrow, "Post-Expressionism," *Theatre Arts Monthly*, VIII, 26.

dramatic significance. It refuses everything which interferes with dramatic intensity. So Jessner considers material things as so much slag encumbering the pure metal. He has abolished the crutches of the naturalistic actor except when they are truly significant. Subjectivity, not objectivity, is his aim. In the absence of the cane, the beard, the spectacles, the arm chair, the actor is compelled to stand with empty hands, alone in space.

Pure theatrical space is the most important instrument of Jessner's *Andeutungsbühne*. No other stage has a better right to the title "space-stage." Jessner gets away from the thought of decorative surfaces surrounding his playing area, and considers spatial relationships to be the heart of his problem of design. Perhaps his most beneficial contribution to the theatre has been to develop with extraordinary thoroughness the principle that the inner continuity and unity of the play is to be presented through the spatial arrangements of the actors. The contour of the stage space signifies either the inner relation between characters, or the inner life of an individual character. It is the emotional or spiritual potentialities of the spatial arrangement which save it from the dangers of an empty formalism. The shape and consequent meaning of the space is constantly changed by the physical movements of the actors, which indicate the psychical movements of the characters.

Thus the setting does not exist for the audience alone; it becomes a function of the actor. It gives the actor, the human being, a new importance. By being as much a part of the actor as the actor is part of it, it achieves a new kind of productive unity. By assisting orchestration of human movement and composition of human form, it allows the director to heighten the impact and significance of a play. Jessner's stage is intended to come as near as possible to being pure space. It holds only the barest indications of reality. It presents bare surfaces and a barren appearance. Yet it is far from empty, for it is thronged with color, and with colored light which emphasizes the actor and his action. Jessner and his scene-designer, Emil Pirchan,

> are likely to build their stage out with an apron on a lower level, which has the double advantage of adding to the playing space and giving opportunity for increased movement up and down; and they may have a platform well back on the main stage, or steps . . . On this series of levels, alone or with a column or with a balustrade or arch, Jessner plays his actors in or against the light. When the curtain rises on the performance, one is likely to have the impression of looking into limitless space, with the shaped platform or decorative terrace

placed in the brighter light forward to center the action. The platform is probably in itself unobtrusively decorative. It may be carpeted (it was rose-red throughout in *Don Carlos*), and it may be edged with gold; and it stands against a horizon-dome that is gratefully soft to the eye, velvet dark or impalpably light or opalescent, as may be appropriate. Levels in space, with an intimation of architecture here or the furnishings of a throne room there—such is the summary of Jessner's "stage decoration."[6]

The most important as well as the most publicized feature of Jessner's stage has been the *Jessnertreppen,* the Jessner steps. They are intended to present as a setting nothing else than pure space. They improve spatial composition because they show movement in three dimensions.

The ordinary flat stage allows little more than a horizontal shuttle-movement, whereas the steps emphasize depth and height as well. The dimension of height awakens powerful emotional responses: the soaring of man's spirit, his rise to dominance, his fall to defeat and despair may be graphically presented to our senses. Depth is made perceptible to the spectator as his eyes rise from step to step. It is as if the plane of the floor had been tilted so that he might look down upon it. The perception of depth gives greater significance to movements toward and away from the spectator. These new dimensions make all the movements of the actor more significant by giving his body a plastic character, such as a statue acquires when we walk around it and view it from all angles; similarly we view the actor from beneath and from above as he rises and descends. The steps also improve the optics of the theatre. Actors are not covered, and need not shift to remain in view. A large crowd can appear without its members confusing their relationships or assuming awkward positions, and without the individual speaker being lost. In short, the steps allow finer composition in three dimensions, both for esthetic and dramatic effect. Whereas the flat stage may produce only a single melody in unison, the steps permit a full orchestration.

Critics have been fond of likening Jessner's carefully composed movement either to music or to poetry. The poetic quality appears in the severity and strophe-like management of the action, and in the meshing of space quantities. The musical quality consists partly in the resemblance of the movements to melodies, inasmuch as both are directly expressive of feelings. Not only are these movements sufficient in themselves, but they are interwoven to form a pattern, like

[6] Sheldon Cheney, *Stage Decoration* (The John Day Co., 1928), 122.

the counterpart in a fugue. Also like a fugue are movements symbolical of social relations. Jessner believes that the group exists only because it is composed of individuals with distinctive characters and contributions. So in his plays, the more sharply the characters are contrasted, the more the movements of one differ from those of another, the more powerful in design is their coherence. Lee Simonson, writing on *Richard III*, suggests another resemblance between Jessner and the composer:

> Jessner, whose sense of movement and the emotional effect on the spectator of the symbolical qualities of movement is perhaps his most extraordinary characteristic, schemed the entire tempo of his play as a composer might scheme a symphony. It is the mounting and descending of these steps in contrast to the deliberate shuttle-like movements of the first part which really give climax and significance to his entire conception.

This movement is described in more detail:

> The only movement up before the close of the first half had been Richard suddenly appearing on this terrace as the Lord Mayor of London offered him the crown, looking down for the first time on the heads of his enemies and the heads of his fellow-men. How immensely the movement of the second part was enhanced by the staircase when Richard appeared at its summit, when his men in red and Richmond's in white moved up and down it with all the symbolism of opposing forces, groups mounting toward its apex in imminent struggle. And what a contrast to all heightened movement as Richard descends slowly at the end in utter lassitude, to dream his last dream at its base.[7]

In the above illustration, one will notice that everything is symbolic: movement standing for domination and defeat, spatial relationship standing for relationship of official position, color standing for purity on one hand and for bloodthirstiness on the other, characters standing for forces greater than themselves, entire virtue being opposed to the demoniac in the human. Likewise Jessner's light is a symbol, handled arbitrarily, not merely for illumination, not merely to make faces and figures more dramatic by modelling, but as a parallel expression to the play, suiting the mood of each scene. In the last scene of *Othello*, for instance, casting vast shadows on the horizon, is a monumental bed, and on it, like marble figures on a cathedral tomb, are Othello and Desdemona lying side by side. The Moor speaks his monologue kneeling, puts out the light, and then puts out the light of Desdemona's life. After his suicide, the light retreats, leaving the white-clad corpses shimmering in the dusk. Then light from the prompter's box throws Iago's shadow over the tragedy

[7] Lee Simonson, "Down to the Cellar," *Theatre Arts Monthly*, VI, 119.

he has caused—the vanquisher throwing the vanquished into shade.

The symbol, while not the only, is certainly the most frequently occurring sign used in Jessner's *Andeutungstechnik*. There is a certain contradiction in Jessner's use of the symbol in a technic that aims at subtlety, owing to a difficulty that every symbolist encounters: if the symbol is subtle, it may not be understood by all the spectators, and if it is simple, the audience will be insulted at being shown the obvious. Jessner relied on the intuition of the audience, then found apparently that the audience hadn't any, with the result that he

> appears to worship the obvious, to believe the theatre to be a place of A.B.C. impressions and reactions . . . *Richard III* is an explanation in black and white, occasionally lisping in white and red . . . This is symbolism in baby talk . . . It is not impossible that an audience is up to more than that.[8]

And now Jessner stands before us for judgment. From his critics he receives praise for some things, condemnation for others, as is to be expected. He is condemned chiefly, perhaps, for faulty taste, disregard for beauty, lack of proportion in the slashing revision of his scripts. Macgowan's opinion has already been heard.[9] Arthur Kutscher writes in much the same vein that

> Jessner's direction, notwithstanding some great individual accomplishments, is generally arbitrary and strives after originality; it is marred by excessive stylization, grotesqueness, caricature, ecstatics.[10]

Even Scheffauer, one of his most effusive admirers, admits "the blunders of a taste that is too adventurous," but concludes:

> In the main these innovations are full of artistic and dramatic values, constructive, creative. They surge and swirl about the central pillar of the work; the poetry remains intact. The eternal in the poet is not gainsaid. The characters are liberated.[11]

Jessner's theatricality is received by Macgowan enthusiastically, yet with a reservation:

> . . . here is a presentational director, a man who forswears resemblances and the picture frame, who sets actors and their movements, the setting and its lights, talking directly to the audience. This is an advance in the methods of production which makes the new movement of twenty years ago look like an afternoon stroll, a revolt which makes that much-hailed revolution seem a pleas-

[8] *Continental Stagecraft*, 142.

[9] See *ante*, p. 5.

[10] Dr. Arthur Kutscher, "The German Theatre, A Balance Sheet," *Theatre Arts Monthly*, XVII, 123.

[11] *New Vision in the German Arts*, 217.

ant little excursion. It is an advance and a revolt, however, still looking for a leader.[12]

Jessner's greatest achievement, no doubt, is his expression of the play through the variations of space controlled by the movements of the actor. By this relation of moving actor and static setting he has achieved

an intermediate form, holding in its rhythmic lines the elements of rest and motion in one.[13]

There is some danger that Jessner will be thought of as a radical, but is he? The problems he has tried to solve are not new. Signification is discussed in Appia's *Work of Living Art*. The symbol is as old as theatricality, which was part and parcel of Shakespeare's theatre, the Commedia dell' Arte, the classic Greek stage, and beyond that of the most primitive theatrical manifestations. Steps aplenty may be found in the designs of the Bibiena family. One may conclude with Herr Bluth that Jessner has introduced no new laws into the theatre nor destroyed old laws. The prophet has never come to destroy the law, but to make the law more understandable and of more general application, that is, to fulfill the law.

Thus concludes the first chapter of Jessner's work for the theatre. Chapter II, as yet unwritten, must begin with the death of expressionism, and the birth of *Neue Sachlichkeit,* neo-naturalism, which is concerned with the physical rather than the metaphysical. After Jessner's striving for intensity of idea and emotion, one finds him influenced by this new theory. In *King John* he made all the characters speak in a low and indolent tone, following the neo-naturalistic doctrine that facts, not feelings, should be expressed, for facts are more important than sentiments. It is to be hoped that in time there will be more material on this and other new developments in the theatre of Leopold Jessner.

(Acknowledgment: The author wishes to thank Mr. Ulric Moore for the use of his unpublished translation of *Leopold Jessner,* by Karl Th. Bluth.)

[12] *Continental Stagecraft,* 143.
[13] "Post-Expressionism," 26.

THE RHETORICAL THEORY OF HARRY EMERSON FOSDICK

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TO TEACHERS of public speaking it should be a matter of satisfaction that such a pulpit orator as Harry Emerson Fosdick, called by Dean Charles W. Gilkey "the greatest living master of the craft of sermonizing," looks back upon his collegiate training in public speaking with a sense of gratitude. Especially are we encouraged to learn that he stresses the usefulness of the discipline when one recalls that Yale University recently dropped its course in public speaking because, it was said, it was too practical. In a letter to Professor John Marshman of Ohio Wesleyan University, Doctor Fosdick declared:

> In answer to your question, of what value has your college training in oratory been in your later life, I must content myself simply with saying that I regard my college training in oratory as one of the most useful disciplines that I ever received. I cannot overestimate the value that it has been to me, the time it saved me in developing technique as a public speaker and the thankfulness that I feel for having attended a college where there was not only a strong department of public speaking but where high honors in student leadership were associated with success in that department. I sincerely trust that there may be a renaissance of interest among the colleges in the high art of public speech.

I have used this quotation not only for its inspirational effect upon us as teachers of public speaking, but for its use of the phrase "developing technique as a public speaker." Fosdick is technique conscious. In these days when there is not only talk about, but evidence of, the decline of the power of the pulpit, it is not an accident that Fosdick's church is always crowded. Indeed, strangers are advised to secure tickets early in the week to insure admittance on Sunday mornings. Shades of Henry Ward Beecher! And this is in New York City, sometimes called the graveyard of preachers. Such a phenomenon is partly explained by Fosdick in a few, altogether too few, articles. From these I want to dissect the heart of his rhetorical theory. His most valuable article is "What is the Matter with Preaching?"[1] Not quite so valuable is his essay, "The Christian

[1] *Harper's Magazine*, July, 1928. This valuable essay may be secured from the Riverside Church.

Ministry."[2] Statements by Fosdick on his theory of preaching are contained in two books, which every teacher of public speaking should have: *If I Had Only One Sermon to Prepare*,[3] compiled by Joseph Fort Newton, and *American Preachers of To-Day*,[4] written by Edgar DeWitt Jones. Besides the material found in these four sources, we have the article by G. S. Macvaugh, who was a student of Fosdick's at Union Theological Seminary. In his article, "Structural Analysis of the Sermons of Dr. Harry Emerson Fosdick,"[5] Mr. Macvaugh quotes directly from Fosdick's lectures, and I have drawn upon this material for one quotation.

At the outset, the fundamental tenet of Fosdick's rhetorical theory is that of success. Successful preaching does not countenance empty pews. Rhetorical instruments which draw people are employed; others are discarded. The stress on success is seen in the following quotation: "There is nothing that people are so interested in as themselves, their own problems, and the way to solve them. That fact is basic. No preaching that neglects it can raise a ripple on a congregation. It is the primary starting point of all successful public speaking, and for once the requirements of practical success and ideal helpfulness coincide." In demanding success of his preaching, Fosdick is in agreement with the principle set forth by George Henry Lewes in his *Principles of Success in Literature*.[6] It will be remembered that Lewes says success is the final criterion of worth in composition. "In how far is success a test of merit? Rigorously considered it is the absolute test."

The predominant quality of successful preaching is that of interestingness. "One obvious trouble," Fosdick says, "with the mediocre sermon even when harmless, is that it is uninteresting. It does not matter. It could as well be left unsaid." Let us proceed to discover what devices Fosdick advocates for making a sermon attractive.

Successful preaching is interesting because it employs the principle of contrast. Fosdick advises, "A wise preacher can so build his sermon that it will be, not a dogmatic monologue, but a co-operative dialogue, in which all sorts of things in the minds of the congregation—objections, questions, doubts, and confirmations—will be

[2] *The Atlantic Monthly*, January, 1929.
[3] Harper & Brothers, 1932.
[4] The Bobbs-Merrill Company, Indianapolis, 1933.
[5] QUARTERLY JOURNAL OF SPEECH, November, 1932.
[6] *Principles of Success in Literature* (Ed. by F. N. Scott, Allyn & Bacon), 22.

brought to the front and fairly dealt with . . . He must see clearly and state fairly what people other than himself are thinking on the matter in hand. He may often make this so explicit as to begin paragraphs with such phrases as, 'But some of you will say,' or 'Let us consider a few questions that inevitably arise,' or 'Some of you have had experiences that seem to contradict what we are saying.' " Is Fosdick successful with this instrument? Besides the evidence of a church full of attentive listeners, we have the testimony of a distinguished fellow-clergyman, Edgar DeWitt Jones.

> Fosdick can take a theme, say an appraisal of modern Protestantism, and in a series of pungent paragraphs bare to the bone every weakness, uncover and expose every blemish of organized Christianity, so that when he finishes there seems nothing left worth preserving. As you listen, you become alarmed, apprehensive, indignant. You say to yourself, "This man has gone too far; he has given his case away." You are humiliated and chagrined, when lo! Fosdick begins an assessment of the world's debt to Protestantism and what remains is of priceless value, and marshals brilliantly the reasons for conserving the same; the man speaks with the fire of the crusader. Your heart beats faster, your cheeks are warm, something stirs within you in response to the preacher, and you feel that a real discipleship of Jesus Christ in these modern days is the mightiest challenge and the grandest thing in the world.

Clayton Hamilton has written of the value of the principle of contrast in composition in his recent book.[7] After considering many other instruments which seem essential to dramatic composition and putting them to one side, he discusses contrast as the one fundamental principle necessary to any and all dramatic situations.

> I figured out that there cannot be a really dramatic scene that does not contain some element of contrast, between one mood and another, between one set of ideas and another, etc. . . . Although I have never regarded this theory as a matter of importance in the long and leisurely progress of dramatic criticism, it is a fact that I have never yet been able to find an undeniably dramatic passage which did not contain this apparently essential element of contrast.

Fosdick, as we have seen, employs the contrast of one set of ideas with another for his effect. To be sure, he uses other interest devices, but the one he chooses to discuss as the most valuable to him is this principle of contrast.

A sermon may be begun in any one of three different ways: according to Fosdick, two of these ways are wrong. If the sermon begins with a text, or the exposition of an idea, dullness and futility result.

[7] *So You're Writing a Play* (Little, Brown & Co., Boston, 1935), 69.

Many preachers indulge habitually in what they call expository sermons. They take a passage from Scripture, and proceeding on the assumption that the people attending church that morning are deeply concerned about what the passage means, they spend their half hour or more on historical exposition of the verse or chapter, ending with some appended practical application to the auditors. Could any procedure be more surely predestined to dullness and futility?

The other way to failure is for the preacher to have the genesis of the sermon in his own interests. Of this kind of preaching, Fosdick says,

One type of minister plays "Sir Oracle." He is dogmatic, assertive, uncompromising. He flings out his dicta as though to say to all hearers, "Take it or leave it." He has settled the matter concerning which he is speaking and he is telling us.

The third and successful way to begin a sermon is what Fosdick calls a co-operative enterprise. Of this kind of preaching, he says,

It makes a sermon a co-operative enterprise between the preacher and his congregation. When a man has got hold of a real difficulty in the life and thinking of his people and is trying to meet it, he finds himself not so much dogmatically thinking for them as co-operatively thinking with them.

This third and successful way of sermon composition is a formula that is used in other fields of literary endeavor. For example, the drama and the sermon have much in common. Both deal with a particular audience at a particular time and place. The preacher must succeed with his congregation or he faces empty pews; the dramatist must succeed with his audience or he faces bankruptcy. Maxwell Anderson[8] has recently reiterated this principle of collaboration for the theatre. The parallel between his remarks and those of Fosdick will be immediately apparent.

It follows that the playwright must pluck from the air about him a fable which will be of immediate interest to his time and hour, and relate it in a fashion acceptable to his neighbors. That is the job for which he is paid. But he will also try to make that fable coincide with something in himself that he wants to put in words. A certain cleverness in striking a compromise between the world about him and the world within has characterized the work of the greatest as well as the least of successful playwrights, for they must take an audience with them if they are to continue to function. Some may consider it blasphemy to state that this compromise must be a considered and conscious act—will believe that the writer should look in his heart and write—but in the theatre such an attitude leaves the achievements to chance, and a purely chance achievement is not an artistic one.

[8] *The New York Times*, October 6, 1935.

Fosdick believes that successful preachers as well as successful dramatists collaborate with their audiences in producing their effects. It is significant that Fosdick speaks of the "Sir Oracle" type of preaching, in which the preacher looks within himself and speaks, as uncompromising, thus using the same word that Maxwell Anderson employs. The sermon, as well as the drama, is a compromise between the thought of the author and the audience. Otherwise, it is a failure.

Henry Ward Beecher, a successful preacher, preferred to collaborate with his congregation as he stood in their presence. Fosdick achieves his collaboration through the period of careful meditation in his study. His practice is interesting enough to quote at length. In the following, notice those parts of the quotation which deal with his conscious attempts at collaboration with the thought of his congregation.

> The big business is the selection of the definite problem that I propose to discuss the next Sunday, the determination of the goal that I am going to drive at; when that is clearly visualized, I count the sermon well on its way. . . . I should be wretchedly unhappy not to have this whole matter clearly in mind and the initial stages of it stated by Tuesday noon at the latest. On Wednesday, Thursday, and Friday morning I work on the development of my strategy in achieving the goal that I have in mind with the congregation. Uniformly I am through with my manuscript on Friday noon. The next stage is one of the most important of all, for fearful that in working out my subject I may occasionally have forgotten my object, and may have got out of the center of focus the concrete personalities who will face me Sunday morning, I sit down on Saturday morning and re-think the whole business as if my congregation were visibly before my eyes, often picking out individuals, and characteristic groups of individuals, and imaginatively trying my course of thought upon them so as to be absolutely sure that I have not allowed any pride of discussion or lure of rhetoric to deflect me from my major purpose of doing something worthwhile with people. This process often means the elision of paragraphs that I liked very much when I first wrote them, and the rearrangement of order of thought in the interest of psychological persuasiveness. My sermon is always ready for the pulpit Saturday noon.

No discussion of this paragraph is needed, but perhaps it would be worthwhile to point out that Fosdick is stating in his own way that principle of literary composition set forth by Edgar Allan Poe, "I prefer commencing with the consideration of an effect." At the conclusion of the above quotation, Fosdick calls attention to the arrangement of his thought when he keeps his mind on his effect.

On the matter of psychological arrangement, Fosdick gives a few suggestions. If the preacher is more interested in satisfying the spiritual needs of his people than he is in explaining a text, he will

not tack on a few practical applications to his exposition. Instead, he will begin with his practical applications. So important is arrangement in his theory of preaching that Fosdick states, "He need not have used any other text or any different materials in his sermon, but if he had defined his object rightly he would have arranged and massed the material differently. He would have gone into his sermon via real interest in his congregation." The importance of psychological arrangement is further emphasized, "I often find that this contrast between a merely logical and a vitally psychological arrangement of thought can make or unmake a sermon." Can anyone find in the entire field of rhetoric and oratory a more direct statement as to the effect of arrangement upon the success of a platform production. Having something to say is not enough!

It is too bad that Fosdick has not done more than enunciate this principle of psychological arrangement. He has not shown how it works out. That he has contemplated the effect of psychological persuasion upon arrangement is evinced in a remark reported by Mr. Macvaugh from one of Fosdick's lectures at Union Theological Seminary. The culmination of a sermon should be based on "a principle of emotional climax in appeal and of moral impressiveness rather than a climax of ideas." Would that there was more of this sort of insight expressed!

Successful preaching is interesting because it is persuasive. Fosdick's preaching is aimed at a transformation of personality. His definition of preaching emphasizes the personal relationship. "Preaching is wrestling with individuals over questions of life and death, and until that idea of it commands a preacher's mind and method, eloquence will avail him little and theology not at all." Fosdick believes his technique works. "People have habitually come up after the sermon," he tells us, "not to offer some bland compliment, but to say, 'How did you know I was facing that problem only this week?' or 'We were discussing that very matter at dinner last night,' or best of all, 'I think you would understand my case—may I have a personal interview with you?' This is I take it the final test of a sermon's worth: how many individuals wish to see the preacher alone?"

In the passage of Edgar DeWitt Jones quoted above, the persuasive effect of Fosdick's sermon was recorded in his sentence, "You feel that a real discipleship of Jesus Christ in these modern days is the mightiest challenge in the world." What is this but persuasion! To secure persuasion, Fosdick aims at the springs of human conduct.

He declares,

> One often reads modern sermons with amazement. How do the preachers expect to get anything done in human life with such discourses? They do not come within reaching distance of any powerful motives in man's conduct. They are keyed to argumentation rather than creation. They produce essays, which means that they are chiefly concerned with the transformation of personality. . . . The old preachers at their best did know where the major motives were. Fear, love, gratitude, self-preservation, altruism—such springs of human action the old sermons often used with consummate power . . . I often think that we modern preachers talk about psychology a great deal more than our predecessors but use it a great deal less."

One concludes from Fosdick's brief remarks that he is but returning to the thesis of Aristotle that rhetorical theory must be determined by its effect upon the individual soul.

A HISTORICAL SKETCH OF INTERCOLLEGIATE DEBATING: I

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THE first intercollegiate debate was between Harvard and Yale in 1892,"[1] according to Professor Thomas C. Trueblood of the University of Michigan. Professor Trueblood also records that intercollegiate debating began the next year in the Middle West between Michigan and Wisconsin universities. The following year Stanford and California took up this type of contest. In a few years, intercollegiate debating had spread all over the country, not only to the state universities and larger institutions, but to the smaller colleges and to the high schools.

Recently we have seen the completion of the fortieth intercollegiate season in American universities and colleges. Of course, debating itself is much older than that, but in its intercollegiate form it is now just beyond forty years old. The history of intercollegiate debate divides easily and naturally into decades: the first, a matter of foundations; the second, dealing with rising interest and technical developments; the third, concerned with rapid growth and expansion; the fourth, agitated by unrest and reform, by controversy over purpose, value, and method; and, the fifth, upon whose threshold we are now entering, confronted by maturity and the necessity of standardization.

[1] See QUARTERLY JOURNAL OF SPEECH, Feb., 1926, XII, 5. Also *Education*, XXVII, 387.

It would be impossible to give the history of debate in any great detail over these decades, for that would take several volumes. Only the more significant developments and trends can be noticed, and these but briefly. Also, it is impossible to say, in many cases, how, where, when, and with whom certain things arose. However, it is noticeable that the practice of debate in the colleges as to methods and technique, adoption of changes and new ideas, has kept a fairly even and universal course. It is a course, in fact, of constant growth and development.

The Background of Intercollegiate Debate

It is in order first, perhaps, to give something of the antecedents, immediate and remote, of debating, before entering upon its intercollegiate phases. Debate was an old activity when seized upon by Harvard and Yale for another type of contest. We have the tradition that the monks in the old monasteries in the Middle Ages indulged in interminable discussions and arguments, often over inconsequential things, and that before them the ancients, notably the Greeks, tested the possibilities of argument and debate. Debating societies, literary societies, and the old fashioned lyceums that flourished in the Little Red Schoolhouse and in the country villages throughout the land during the Nineteenth Century furnish a remote background for modern debate. The literary societies and debating clubs or unions of the colleges furnish the immediate background.

Of the influence of the literary societies and the lyceums of the Middle West communities of the last two decades of the Nineteenth Century, the writer can testify from experience. Memories of Friday afternoon and evening struggles over whether Washington was a greater general than Napoleon, or Grant than Lee, and whether the Pen is mightier than the Sword, come flooding back as the typewriter clicks off these lines—memories of long midwinter sleigh rides to attend debates at country schoolhouses where the simple pastimes of post-pioneer days in Hamlin Garland's Middle Border were the real intellectual joys, where spelling-bees and "box-socials" were significant events, and where the unlettered swains and their country sweethearts sought culture and social diversion without the artificial and manufactured stimulants of to-day.

Debate was a heritage. It belonged to us, then, as an English-speaking people. If it did not come to America in the Mayflower, it was not far behind, and came as the course of empire took its westward way over prairie, plain, and mountain.

Debate as it existed in the literary societies of the colleges and in the lyceums and cross-road villages during the eighties and nineties, and as it existed in Oxford and Cambridge universities in England, was not the activity we call debate in college and high school to-day. It was a desultory discussion in which opinion rather than evidence ruled, hasty inference rather than research was prominent, the subjects discussed were often inconsequential and arbitrary, and the art of rebuttal was comparatively unknown. Humor and satire, indulgence in personalities, rash generalization, *ad hominem* appeal, and many of the things that still obtain in British debating were prevalent.

The First Decade: the Foundations

The story of the coming of the first intercollegiate debate is told by Ralph Curtis Ringwalt, one of the first writers to take an interest in debate and publish aids for debaters. "Intercollegiate debating," he says, "arose in a natural reaction against the lax conditions of the literary societies and against the lack of genuine interest in any form of public speaking which for many years existed at Harvard and Yale, and, in fact, at almost all Eastern Colleges."[2] Mr. Ringwalt writes that the literary societies, once virile and energetic, had failed to keep pace with the changing ideals of the college world. In 1889 and in 1890, according to his account, some young men entered Harvard University with the classes of 1892 and 1893, who had had some experience with joint debates in preparatory schools in the vicinity of Boston, and these young men proposed to the Harvard Union that debates he held with other colleges. Mr. Ringwalt continues:

> For two years these men were voted down with considerable ridicule. In 1891, however, one of their number, Mr. F. W. Dallinger, now (in 1897) a senator in the Massachusetts legislature, took occasion, in replying to a letter from the secretary of the Yale Union, to set forth the advantages of a series of debates between Yale and Harvard. Nothing came of this proposal that year; but the following autumn, Yale sent a challenge for a joint discussion, and the opponents of the scheme in the Harvard Union having been graduated or won over, the proposal was at once accepted. Representatives of the two colleges met at Springfield and arranged for two debates, the first to take place at Cambridge on January 14, 1892.
>
> On this day, therefore, Harvard and Yale met on the platform in the first of modern intercollegiate debates. The question was "Resolved, that a young man casting his first ballot in 1892 should vote for the nominees of the

[2] R. C. Ringwalt, "Intercollegiate Debating," *Forum*, Jan., 1897, XXII, 633.

Democratic Party." Yale had the affirmative. The late ex-Governor William E. Russell, of Massachusetts, acted as presiding officer. Though, in accordance with the agreement, there were no judges, and, consequently, no formal decision was given as to which side proved itself superior in the contest, the meeting was very satisfactory; the audience was large, representative, and enthusiastic, and the debating creditable.

The second, or return debate, which was held at New Haven on March 25 following, had still greater success. Dr. Chauncey M. Depew presided, and on the platform were many distinguished alumni of Yale. After the debate, a new and interesting feature was added. The meeting was given a distinctly social turn by a banquet provided by the Yale literary societies in honor of the speakers.

The news of these happenings reached other universities, for the next year the Whig and Cliosophic literary societies of Princeton challenged Yale to a debate, which was held on March 15, 1893, at Princeton, New Jersey. Michigan and Wisconsin universities also met in debate in 1893. The next year (1894) Princeton asked Harvard and Yale for a permanent triangular debating arrangement, and in the fall of 1895 such a plan was adopted and a triangular league established. This triangular did not operate as the regular triangular leagues which arose later did; it was merely an agreement to meet one another annually in single debates. Pennsylvania and Cornell, California and Stanford began intercollegiate debating in 1894-5. The following year, 1895-96, the University of Chicago, Boston University, Wesleyan University, Bates College, Williams College and Dartmouth entered the new activity.

In 1897 Michigan, Chicago, Minnesota, and Northwestern universities organized a quadrangular league. "These universities," Mr. Trueblood writes,[3] "debated each other in pairs in January, and the winners of the semi-finals contests came together in a final debate in April each year." This league lasted for eight years, becoming a model of its kind, and was followed by a triangular arrangement composed of Michigan, Chicago, and Northwestern, the first in the leagues of this kind which held all debates simultaneously. It was this type of triangular which was destined to become popular in the second decade of debate. The writer was privileged to hear the debate between Minnesota and Chicago on Railroad Rate Regulation in the preliminary round, January, 1905, the last year of the quadrangular organization. It was his first opportunity to hear a debate off the campus of his Alma Mater, and to gain an idea of the standards

[3] Thomas C. Trueblood, "Forensic Training in Colleges," *Education*, Mar., 1907, XXVII, 387.

prevailing in debate among the larger Middle Western universities. The debate was excellent, but did not appear better than those between some of the small colleges that he had previously attended, a condition which has held true for the thirty years since that time—the large college has never had supremacy over the small college in debate as it has had in athletics.

When Harvard and Yale organized debating as an intercollegiate contest in 1892, changes in the rules of conducting debate from the usage of the literary societies were deemed necessary. The two-men teams were abandoned in favor of three on a team. The reason for this change was doubtless that more students were given an opportunity to participate, or perhaps it was felt that shorter speeches by more speakers was a better idea—at least the change was made. Many of the old two-men team debates allowed fifteen minutes to each speaker. The three debaters in the new plan were each given twelve minutes for constructive work and each allowed five minutes for rebuttal. This requirement that each speaker appear a second time and engage in refutation was indeed a significant departure from the old plan which provided for only an affirmative rejoinder. Although there were no decisions in the debates, the machinery of contest was perfected so that the decision came naturally, or was carried down from the practice of the literary societies. Significant as time changes were, a more notable change came about in the type of subjects debated. From the beginning, intercollegiate debate subjects have been political, governmental, economic, or sociological problems. Occasionally educational problems have been chosen. The college debaters wanted something practical, interesting, and worth-while as an educational project. They expected to learn something by their study of the debate subject, and were not merely airing their opinions or entertaining a social gathering at the literary society halls. As debating spread to other colleges, the University Plan (sometimes called the Harvard Plan), was adopted, and three speakers constituted a team. In the Middle West the idea of placing the negative first in rebuttal speeches was added to the plan.

The first decade of debate, 1893-1902, was characterized by the spread of this new activity throughout the college world, and by the gradual building up a system of rules and technique for intercollegiate debating. Two tendencies arose: the organization of debate leagues, and the establishment of annual single debate rivalries. Practically all the early leagues held debates on the plan of single contests between member colleges, that is, Harvard met Yale and

also met Princeton, but the team and the debate proposition might not be the same. Later in the famous triangular league arrangement, the debates were all held on the same evening and on the same subject, each college being represented by an affirmative and a negative team, one of which (usually the negative) travelled to the rival college. In the quadrangular league, two single debates were held (usually on the same subject) and the winners met in final debate on a second subject. Organization in the first decade of debate did not go beyond these schemes.

Most debates in this period were single debates, or annual contests between rival colleges. The plan was for one college to challenge the other, submit a proposition for debate, and allow the challenged college a period for consideration of the subject at issue. The challenged institution, after a reasonable period of deliberation, chose its side, and a time and place of meeting were agreed upon. This procedure was simple and was followed for the individual debates in the leagues, except that there might be a committee of representatives from all member colleges which chose the subject and stated it, a procedure which was a considerable improvement over the single debate plan. The college submitting the question often cast it in trick form, hoping the challenged debaters would choose before discovering any jokers or technical flaws of statement. This sort of thing led to wrangling and disagreement over the meaning of terms.

The selection of the judges proved to be another source of trickery and subterfuge. The rival college was always open to suspicion in this matter, and its every proposal was scanned carefully. The practice came to be a submission of a list from the entertaining college, from which two judges were selected by the visiting college, and a submission of a second list by the visiting college, from which the entertaining college chose one judge. In the East the judges were allowed to confer, but in the Middle West this practice was not permitted, and the judges were asked to decide upon argument and presentation without consultation. Sometimes a basis of fifty per cent was suggested for argument and the same for delivery, sometimes it was sixty for argument and forty for delivery, or even seventy-five and twenty-five. The wisdom of not allowing consultation was soon demonstrated in an event which happened in the early days at Princeton.

Professor Thomas C. Trueblood, who was present on this occasion, describes it as follows: "It was once our pleasure to attend a Yale-Princeton debate over which Ex-President Cleveland presided.

After the discussion was over, the judges were in consultation an hour and twenty minutes, during which time the long-suffering Cleveland was repeatedly asked for a speech, but stubbornly declined to comply with the request. The audience were obliged to entertain themselves as best they could, and listened to the Yale and Princeton yells, songs and catcalls prepared for the occasion and improvised at the time."[4]

Other characteristics of the debating contests of the early days were the genuine enthusiasms of the debaters and the audiences. The debaters worked for months gathering arguments, reading on the debate subject in the library, and writing their speeches and practicing the delivery of them. They compiled rebuttal material and held endless discussions with each other and with the coach or professor in charge. The intense rivalry engendered by a debate made it a great event in the college year. The desire to win led an appeal from the students for faculty assistance, and the coaching system developed as a natural result. The audiences were large, and almost invariably intensely partisan. Their enthusiasms were carefully developed and nurtured, as in athletics, by the cheering section. Debate became from the beginning a type of intercollegiate sport in the minds of many persons who did not inquire very deeply into it. On the face of things, debate was a contest—it was accepted in that spirit and its rules were built upon that assumption. Very conveniently, this idea of debate allowed the audience to support the home team regardless of individual belief upon the question. The desirability of having a good coach, who could lead the debaters through careful, thorough, and efficient training to victory, became apparent as significance in an academic way was attached to winning. The administrators of colleges liked to feel that excellence was demonstrated by the college if its teams proved successful, and gradually public speaking teachers were engaged to take charge of debating and oratory contests. These men began to teach public speaking courses of various kinds, and thus the modern speech department was developed. The speech department entered the college through the debate interest and the coaching door, just as the physical education department arrived through the coach of athletic contests. In the early days, however, there was often no person engaged for debate work specifically, and so the debaters sought help in the faculty wherever they could get it;

[4] Thomas C. Trueblood, "Forensic Training in Colleges," *Education*, Mar., XXVII, 390.

thus the English, history, or perhaps the economics professor, acquired a new duty. It is interesting to note, in the light of subsequent attacks on debating, that as early as 1897 Mr. Ringwalt was objecting to the coaching, although he recognized that some faculty assistance was necessary.[5]

The debaters were selected in the early days by the literary societies, or from the inter-society debaters by contest or try-out. With the coming of the coach, the try-out system assumed importance as a method of selection, and competition was thrown open to all comers. There was usually a strenuous fight for a place on the team. In those days there were but one or two debates in a college year, or at most three or four, and the honor of making the team was greatly coveted.

Not only did the enthusiasm for debating spread from college to college, but it extended downward from the upper classmen to the freshmen and to the academy and high school students. Mr. Ringwalt felt in 1897 that this tendency was an evil and remarks:

> Not content with "varsity" debates, in the past two years (as early as 1895), Harvard and Yale have held freshmen contests, and at the present time even preparatory schools are arranging debating leagues and associations. Of course, it must be admitted that this question is one on which sensible men may differ; and yet the arguments against a further extension of the system seem reasonably definitive. Freshmen—still more, sub-freshmen—are incompetent to debate. The freshman has had none of the training essential for the debater; he has no instruction in history, politics, or economics, no training in argumentation. He is a novice in knowledge and in skill, wholly unequal to the strain of prolonged and systematic thought on difficult subjects.[6]

In the light of later development of debate, and the success many freshmen and high school students have made of debating, one wonders what has become of their incompetency. Mr. Ringwalt says that their success proves nothing at all; "it simply shows that a freshman can learn to shoot well when he is properly loaded." But really, has the coach done it all! The history of debating, as we shall see, tends to disprove the allegation. Moreover, these youngsters must learn some time, or there would be no college debaters. No one doubts the advantages of maturity and training, but the process of "loading" must have had some justification judging from the later records made by many of the high school and freshmen debaters in college under new teachers who manifestly did not have to load them.

(Continued in October Q. J. S.)

[5] "Intercollegiate Debating," *Forum*, Jan., 1897, XXII, 639.
[6] *Forum*, Jan., 1897, XXII, 639.

AN APOLOGIA OF A NEW PHONETIC CLASSIFICATION

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ENGLISH speech sounds are usually classified on an acoustic basis as consonants, vowels, semi-vowels, and diphthongs. While this classification is useful, it does not seem quite as accurate or as serviceable as one based on the movements involved in producing the various sounds. Such a classification on a kinesiologic basis would have three divisions: (1) the stops or plosives, (2) the continuants, and (3) the glide sounds.

The first group, the stops, includes those sounds which are the result of a movement of the articulatory mechanism to or from a certain position which has momentarily blocked the outflowing air stream. [t], [k], and [p] with their voiced fellows are typical members of this group.[1] The position for each of these sounds blocks the outflowing air stream at some point in the oral cavity. Acoustically, the sound results either from a movement to that position, a movement from it, or both. All members of this group are consonants. The glottal stop method of beginning or terminating a speech sound, symbol [ʔ], might also be listed in this category.

The continuants are produced by forcing the voiced or unvoiced air stream through the articulatory mechanism *after* it has assumed the position characteristic of the sound. The mechanism is held fixed, or relatively so, during the utterance of the sound. In contrast to the stop sounds, there must be some opening for the escape of the outflowing air stream and this opening must be held as constant as possible. The size of the opening varies all the way from the relatively small opening for [s] to the relatively large one for [ɑ]. This group thus includes the majority of English sounds, and its members may be either consonants or vowels. The nasal sounds are also classified in this group.

It should be borne in mind that there is no sharp distinction between a voiced continuant consonant and a vowel. The difference

[1] The symbols used in this paper are those of the International Phonetic Association.

is one of acoustics and not of kinetics. If the continuant is produced through a relatively closed opening, and if it is accompanied by fairly definite friction noises, it is called a consonant; if it is produced through a relatively open mechanism, with little or no accompanying friction noise, it is called a vowel. One further characteristic of vowels might be mentioned here, since we will need to keep it in mind later in this discussion. The vowels are much less definite and fixed than the consonants; in other words, they are subject to much more variation. The positions for the consonants, because of their relatively closed nature, are much easier to hold constant and to repeat accurately than those of the vowels.

The third group of sounds in this classification we have called glides, after the nature of the movement producing them. The term is self-explanatory. They are sounds produced while the articulatory mechanism is in movement, or gliding, from the position of one sound to that of another. They differ from the continuants, which are made with the mechanism held fixed in the position of the sound, and they differ from the stops, in which the movement is from an open to a closed position or from a closed to an open position. In a glide, the movement is from one open position to another.

There are undoubtedly consonantal glides. Note, for example, the following words: *stoves* [stoʊvz] and *fifths* [fɪfθs]. We do not pronounce the [v] and the [z] or the [f], [θ], and the [s] as separate sounds with a stop between each. Instead, we glide as smoothly as possible from one to the other. Such examples could be multiplied indefinitely.

We should also note the possibility of nasal glides. Such glides often occur between one nasal sound and another in the all too frequent substitution of [n] for final [ŋ]. Examples: *singing* [sɪŋn̩], *seeming* [simn̩]. Intra-nasal glides also occur in such expressions as *come now* [kʌmnaʊ], *sing more* [sɪŋmoʊr], and *can much* [kænmʌtʃ]. There is also a tendency to glide from a nasal sound into a vowel or from a vowel into a nasal sound as in *mat* [mæt] and *honest* [ɑnəst]. In the first instance, we say that the nasality has been carried over from the nasal sound to a part of the following vowel; in the second, we call it anticipatory nasality. True, in precise English, there should be a fairly definite break between the nasal sound and a following or preceding vowel; but, in terms of muscle movements, it is easier to glide than to make the break, and that is exactly what happens quite frequently.

Having commented on the possibility of consonantal and nasal

glides, we can now proceed to rule glides of these types out of the following discussion. Nothing is to be gained by making unnecessarily fine distinctions. There is, however, a type of glide sound that is definite and distinct, and sufficiently important to be taken as one of three general types of sounds in a classification based on movement. This is the between-vowel glide. Since the remainder of this paper is to deal with glides of this type, it seems wise to suggest a more accurate definition. By glide sounds, as the term is used hereafter in this paper, we mean those sounds that are produced by a gliding movement of the articulatory mechanism, with continuous voicing, from one relatively open position to another. The points of origin and termination of the glide may or may not be vowels that ordinarily occur in the language. They will be vowel-like positions, that is, relatively open. To repeat this definition in other words, there are three characteristics of a glide sound: (1) the articulatory mechanism must be in motion during its production, (2) the movement must be from one relatively open position to another, and (3) there must be continuous voicing.

There are more glides of this type in the language than we commonly recognize. In our study of phonetics, we have laid so much emphasis on separate vowels and consonants that we unconsciously think of speech as a series of isolated sounds strung together like beads on a string, to make syllables, words, and sentences. A moment's thought shows us that such is not the case. Normal speech is, as far as possible, a continuous, smoothly flowing succession of sound. Stops and starts are introduced only where the exigencies of the sound system demand them or where they are made necessary by the meaning to be conveyed. The muscular contractions that produce these sounds are not separate and distinct; rather, the movements blend and flow into each other. Each movement is affected by the preceding one, and in turn influences the one that follows. The muscles of the articulatory mechanism, i.e., those controlling the mandible and the muscles of the lips, tongue, and soft palate, act in unison and often as a whole, instead of separately.

There is, then, a definite physiological reason why glide sounds are numerous in the language. It is, in the first place, difficult for the muscles to hold the articulatory mechanism in one position for any length of time. In sounding the vowel [ɑ], for example, for as long as the extent of one breath, there is always a tendency for the mechanism to glide from the initial position. In the second place, it is easier for the muscles to glide into a certain position, or from it,

or from one position to another, than it is to make the same movement as a series of stops and starts. It saves energy. The physiological impetus is always in the direction of a more rhythmical speech with more glides. Unfortunately, intellectual meanings are often conveyed by the stops and starts—consonants, for example, so that these two forces oppose each other in the development of the language. Speech teachers have usually joined the opposition, taking the stand that an undue amount of gliding denoted lazy and careless speech. There always have been, however, a number of glide sounds that were recognized and in good standing, and many more that were in good standing but not recognized.

Another approach to the study of glide sounds is, perhaps, merely a rewording from the linguistic standpoint of the physiological explanation given above. Looking from one angle, we can consider speech as a series of vowel sounds, which, in order to express a larger variety of meanings, is broken up by various devices. There are, in all, four such ways of approaching a vowel, ending a vowel, or separating one vowel from another. They are: (1) the *h*-approach or termination, symbol [h], examples—[hɑ], [ɑh], and [ɑhɑ]; (2) the glottal stop approach or termination, symbol [ʔ], examples—[ʔɑ], [ɑʔ], and [ɑʔɑ]; (3) the use of consonants, examples—[sɑ], [ɑs], and [ɑsɑ]; and (4) the use of glides, examples—[wɑ], [ɑʊ], and [ɑwɑ].

Obviously, consonants are used by far the most frequently to initiate, interrupt, or terminate vowel tones. However, next in importance certainly comes the device of gliding into, out of, or between vowels. Such glide sounds assume a definite importance in the language, an importance that has, perhaps, not been sufficiently stressed in the past.

For the purpose of convenience, we may classify the glide sounds to be discussed into three main types on the basis of stress: (1) those characterized by increasing stress, (2) those characterized by decreasing stress, and (3) those characterized by approximately level stress. The word *stress* is to be interpreted as meaning a difference in the time allotted to the two parts of the glide, or a difference in volume, or both. In the main, the stress of the glide depends upon the sonority of its elements and the greater stress is given to the more open and, hence, the more sonorous phases of the sound. Thus, the portion of the glide that will be stressed will depend upon whether the more "open" vowel forms the origin or termination of the movement. Glides that start and stop at positions of about equal sonority

will tend to receive a level stress. In glides of type I, the termination of the glide is stressed; in those of type II, the emphasis is placed on the origin of the glide; in those of type III, the origin and termination receive about equal stress.

[w] and [j] are examples of the first type.[2] Note the words *way* [weɪ] and *yea* [jeɪ]. The origins of the glides, [w] and [j] respectively, receive practically no stress. There is an increasing stress, both as to time allotment and sonority, until the termination is reached. These two sounds have been classed variously as consonants and semi-vowels. It would seem, however, that the simple term *glide sound* is more accurate and less confusing. That these sounds are true glides can easily be demonstrated by attempting to produce them as continuants. To continue [w], for example, as one can continue [v], is an impossibility. The resulting sound is not [w] at all, but a vowel-like sound somewhere in the neighborhood of [u]. [w] is not produced until the lips open and the tongue moves into position for the following vowel. Thus the sound can be called a bi-labial glide. The one absolute essential in the production of the sound is that the articulatory mechanism must glide with continuous voicing from a position near that for [u] to that of some other vowel or similarly open sound. Any of the following pairs of vowels, if sounded with continuous voicing, will automatically produce a [w]: [uo], [oɔ], and [ɔɑ].

[j] is produced according to exactly the same principles, except that in this case the orifice is formed between the blade of the tongue and the central portion of the anterior hard palate. It is a linguapalatal glide. The gliding nature of this sound can likewise be tested by attempting to produce it as a continuant. The result will not be [j], but a sound similar to a very tense [i].[3]

Obviously, these glide sounds must have a beginning and an ending. These are not necessarily fixed points. In the [w] glide, for example, the starting point for the movement, so far as the position

[2] See especially in this connection, the description of these two sounds given by J. S. Kenyon in his *American Pronunciation* (George Wahr, Publisher, Ann Arbor, Mich., 1926), 74–80.

[3] In another and more detailed work (*Phonetics*, College Typing Co., Madison, Wis., 1936), we recognize this sound made on the initial position of the glide [j], and assign to it a special symbol. It is at least theoretically possible to distinguish between the continuant made on the initial position of [w] and its neighbor, [u], and a special symbol might likewise be assigned to it. There may be other similar instances, none of which are relevant to this discussion, since these continuants are not common in English speech.

of the lips is concerned, will be somewhat like the lip position for the sound [u]. The bilabial orifice, however, may be smaller, as is the case in the word *woo* [wu], or it may be larger, as is often true in words like *woe* [woʊ] and *warm* [wɔrm]. The best we can say is, that while the starting point of the [w] glide may vary, it usually begins from a position of the articulatory mechanism similar to that for [u].

[j], the lingua-palatal glide, begins from a position that is roughly similar to that for the vowel [i]. When it occurs in a word like *ye* [ji], the starting point is that of a vowel closer than the ordinary [i] and more like cardinal [i] in the cardinal vowel series. The essential factor in the production of this glide is the enlarging of the orifice between the tongue and the hard palate as the tongue glides into the position of the next vowel with continuous voicing.

Both [w] and [j], then, are essentially means of approaching or gliding into vowels. Both involve an enlarging orifice as the mechanism moves from a position near that of the high back vowel [u] or the high front vowel [i] to that of another which must, of necessity, be more open. Both involve, also, an increasing stress. The termination of the glide may be any vowel or diphthong in the language. We may note here, that when these glides are reversed, we do not recognize the presence of the [w] or [j]. Thus, when we reverse the glides [wɑ] and [jɑ], we write the results in phonetic symbols as [ɑʊ] and [ɑɪ] and no longer consider [w] and [j] as present in the combination.[4]

We have already noted that glides of the second type involve a

[4] The writers should perhaps take cognizance of the so-called voiceless counterparts of [w] and [j] symbolized in the I.P.A. system by [ʍ] and [ç] as represented by such words as *white* [ʍaɪt] and *huge* [çudʒ]. As a matter of fact, they are not completely voiceless. They represent, rather, an *h*-approach to the two glides and are much more accurately represented for English by the symbols [hw] and [hj]. The portion of the glide that will be unvoiced depends entirely upon when the vocal folds take hold. Usually only the first part of the glide is silent. This *h*-approach in no way affects the fundamental nature of the glide any more than does an *h*-approach to the glide [ɑʊ] as in *how* [hɑʊ].

What is almost a true voiceless [w] does, however, occur in such words as *twice* [twaɪs] and *quick* [kwɪk]. In these instances, the unvoicing of the [w] is an assimilatory phenomenon induced by the voicelessness of the [t] and [k] respectively. But even in combinations of this type, it appears that the [w] is not entirely unvoiced, although the vocal folds may not close to the point of phonation until almost the very end of the glide. Note also the words *cute* [kjut] and *few* [fju].

decreasing stress. These glides are the diphthongs as they are usually described. The diphthongs most frequently listed in textbooks of phonetics are: [aɪ], [ɑʊ], [eɪ], [ɔɪ], and [oʊ]. In each case, it will be noted that there is a decreasing stress. The glide progresses from a more open and consequently more sonorous vowel to a less open and less sonorous vowel. The size of the discharging orifice, whether it is formed by the lips or by the tongue and palate, is decreasing. These are all characteristics of glides of the second type.

It should by no means be inferred that the five glides listed above are the only members of the second type. They are, rather, simply typical glides and each one is subject to many variations. The glide in the word *day* is ordinarily pronounced so that it is best represented by the symbols [eɪ]. However, it sometimes becomes almost [ɛɪ] or again it may be nearer to [aɪ]. Likewise, the point of termination may be nearer to [i] than [ɪ].

We have previously called attention to the fact that the vowels are relatively unstable. The diphthongal glides, likewise, vary greatly. Their points of origin and termination may not be the positions of any vowels commonly used in the language. They may be open positions that sound somewhat like certain vowels. Again, in a glide of this type, there is always a tendency for the movement to stop short of the position for the vowel where it would naturally end if the movement were continued. This is especially true because the termination is unstressed. Thus a glide which would be [ai] if carried to completion, usually stops, or seems acoustically to stop, short of the [i] and is more accurately represented by [aɪ]. The phonetic symbolization of diphthongs is often only roughly accurate. Our use of the symbols tends to become stereotyped, so that all of the variations of a glide beginning somewhere near the position of [ɑ] and ending near that of [i] are ordinarily represented by the one symbol [aɪ]. This is analogous to the concept of phonemes as the term is used to apply to sounds in general. The two symbols representing the glide should be taken as indicating only approximately the beginning and end of the movement.

To the list of diphthongal glides above, we must add also those that are formed by using [ə] as the point of termination. Practically any vowel can be used as the point of origin, although the back vowels and the more open of the front vowels seem to occur more frequently. Such glides as [oə], [ɔə], [ʊə], [ɛə], and [ɪə], are heard frequently. They form one of the noticeable attributes of the so-called drawling speech and the second elements often take the

place of [r], in dialects where that sound is omitted under certain conditions.

Theoretically, a glide of the second type could be formed between any two vowels so long as the characteristic of decreasing stress was retained. In actual practice, it is difficult to decrease the stress in a glide unless there is an accompanying decrease in the size of the discharging orifice, that is, unless the glide proceeds from a more open to a less open vowel. This serves to limit the number of workable combinations.

It is an interesting though lengthy task to try out all the possible vowel combinations and note the glides that result. Two or three illustrations of this procedure will suffice for our purpose. We may list the main vowels in order from front to back as: [i], [ɪ], [e], [ɛ], [æ], [ɑ], [ɔ], [o], [ʊ], and [u]. If now we take the first vowel [i] and try combining it with all of the rest of the vowels, making the glide proceed in both directions, we obtain the following results:

[i]	to	[ɪ]	becomes	[jɪ]	[ɪ]	to [i]	becomes [ɪi]
[i]		[$e^{ɪ}$]		[$je^{ɪ}$]	[e]	[i]	[ei]
[i]		[ɛ]		[jɛ]	[ɛ]	[i]	[ɛi]
[i]		[æ]		[jæ]	[æ]	[i]	[æi]
[i]		[ɑ]		[jɑ]	[ɑ]	[i]	[ɑi]
[i]		[ɔ]		[jɔ]	[ɔ]	[i]	[wi or ɔi]
[i]		[$o^{ʊ}$]		[$jo^{ʊ}$]	[o]	[i]	[wi or oi]
[i]		[ʊ]		[jʊ]	[ʊ]	[i]	[wi]
[i]		[u]		[ju]	[u]	[i]	[wi]

It is at once apparent that when [i] is the origin of the movement, a [j] glide is formed. This is to be expected, since the movement is always to a more open and hence more sonorous vowel. The stress increases and we have a glide of the first type. When the movement is from the position of [ɪ], [e], or [ɛ] to a back vowel or to a more open front vowel, there is also a strong tendency for a [j] glide to develop. If, for example, [ɛ] and [ɑ] are thrown into juxtaposition in the language, the result will soon be [jɑ] if the combination is retained as a glide. When we reach [æ] in the front vowel series, the sound is too open to revert readily to the [j] glide, and so we find this sound forming glides of the second type with the back vowels. The diphthong [æʊ] is an example.

When [i] forms the termination of the movement, the results vary. [ɪi] does not produce a usable glide, because the two sounds are physiologically and acoustically too close together. [ei], [ɛɪ], [æi], [ɑi], and [ɔi] form good glides of the second type. [oi] is on the border line. This combination may be pronounced either as

the diphthong [oi] or as a glide of the first type [wi]. Note the word ***bowie,*** which may be heard either as [boᵘi] or [boᵘwi]. [ʊ] and [u] will naturally form [w] glides when followed by [i].

If we repeat the combining process using this time the vowel [u], the results are as follows:

[u]	to	[i]	becomes	[wi]		[i]	to	[u]	becomes	[ju]
[u]		[ɪ]		[wɪ]		[ɪ]		[u]		[ju]
[u]		[eᴵ]		[weᴵ]		[e]		[u]		[ju] ?
[u]		[ɛ]		[wɛ]		[ɛ]		[u]		[ju] ?
[u]		[æ]		[wæ]		[æ]		[u]		[æu]
[u]		[ɑ]		[wɑ]		[ɑ]		[u]		[ɑu]
[u]		[ɔ]		[wɔ]		[ɔ]		[u]		[ɔu]
[u]		[oᵘ]		[woᵘ]		[o]		[u]		[ou]
[u]		[ʊ]		[wʊ]		[ʊ]		[u]		[ʊu]

When the movement begins from the [u] position, the result is always a [w] or glide of the first type. When [u] is the termination of the movement, it is almost certain to form a [j] glide with [i] and [ɪ]. [eu] and [ɛu] will probably become [ju] if the combination is glided. [æu], [ɑu], [ɔu], and [ou] form diphthongal glides of the second type, but [ʊ] and [u] are too closely related to glide easily.

If we combine the vowel [ɑ] in the same manner, we obtain:

[ɑ]	to	[i]	becomes	[ɑi]		[i]	to	[ɑ]	becomes	[jɑ]
[ɑ]		[ɪ]		[ɑɪ]		[ɪ]		[ɑ]		[jɑ]
[ɑ]		[eᴵ]		[ɑeᴵ]		[e]		[ɑ]		[jɑ] ?
[ɑ]		[ɛ]		[ɑɛ]		[ɛ]		[ɑ]		[jɑ] ?
[ɑ]		[æ]		[ɑæ]		[æ]		[ɑ]		[æɑ]
[ɑ]		[ɔ]		[ɑɔ]		[ɔ]		[ɑ]		[ɔɑ]
[ɑ]		[oᵘ]		[ɑoᵘ]		[o]		[ɑ]		[wɑ]
[ɑ]		[ʊ]		[ɑʊ]		[ʊ]		[ɑ]		[wɑ]
[ɑ]		[u]		[ɑu]		[u]		[ɑ]		[wɑ]

We note that in the glide from [ɑ] to a high front vowel or a high back vowel, a true diphthong results. [e], [ɛ], [æ], [ɔ], and [o], however, are too near to [ɑ] to form diphthongs. On the other hand, if the movement is from a high front vowel to [ɑ], a [j] glide tends to develop; if from a high back vowel to [ɑ], a [w] glide results. [eɑ] and [ɛɑ] will probably become [jɑ], but [æɑ] and [ɔɑ] are again too close together to form good glides.

We may summarize these observations in this way: [w] and [j] glides tend to be formed when high back vowels and high front vowels, respectively, serve as the starting point for a glide. Glides of the second type may be formed when a back vowel is combined with a front vowel or with another back vowel, as long as the termi-

nating vowel involves a smaller discharging orifice. Diphthongs are similarly formed when a front vowel is combined with another front vowel or with a back vowel, provided again that the position of the second vowel is less open. Glides of the first type are formed irrespective of the physiological or acoustic nearness of the vowel that terminates the movement. [ji], for example, is as good a glide as [jɑ]. Glides of the second type, however, do not remain in the language if the two elements are too close together, even though the movement is in the correct direction. Thus, the combinations [ɑɛ] and [ɑo] do not make good diphthongs. Once the glide starts, the articulatory mechanism has a tendency to carry the movement on through to one of the high front or back vowels, so that these combinations, if they continue as glides of the second type, usually become [ɑɪ] and [ɑʊ].

When vowels that do not readily form glides either of the first or second type come into juxtaposition, one of several things may happen: (1) the combination may be dropped from the language, (2) a glottal stop or an *h* may be introduced between them, or (3) a glide of the third type may be used.

In this third type of glide, both the point of origin and the point of termination receive approximately equal stress. Between the two, there is a period when the voice almost stops and almost but not quite dies out in volume. It is, thus, not quite accurate to say that this glide is characterized by level stress; it is characterized, rather, by an even and fairly strong stress on the beginning and end, with a definitely falling stress in between.

This type is illustrated by such words and expressions as *co-operate* [koᵘɑpɹeɪt], *co-agent* [koᵘeɪdʒənt], *coerce* [koᵘəˑs], *I saw apples* [sɔæplz], and *the law often* [lɔɔfn̩]. Of course, it is possible to join these vowels by other methods. We might say [koᵘhəˑs], for example, as we do say [koᵘhɔrt], *cohort*. Or we might insert a glottal stop, as is quite frequently done in such cases, as [lɔˀɔfn̩], or a [w] glide as in [koᵘwapɹeɪt]. But we can also, and usually do, use this third type of glide to bridge such vowels.

It will be noticed that some of the illustrations, notably *co-agent*, really involve a glide between two glides, i. e., [oʊ-eɪ]. If we use as an illustration the expression *way over*, we have in one sample all three types of glides, assuming that we pronounce it as [weˡoʊvɹ̩] and not as [weɪˀoʊvɹ̩] or [weɪjoʊvɹ̩], as we might have some tendency to do. Type I is illustrated by [weˡ]. It involves an opening bilabial orifice and an increasing stress. [eɪ] would ordinarily be a

glide of the second type, but in this instance the movement is cut short and the glide to the [ɪ] is absent or merely suggested. [oʊ] furnishes a better sample of a glide of the diphthongal type. The third or even stress type is illustrated by the glide between [eˈ] and [oʊ].

We have purposely left out of the discussion thus far any consideration of the sounds [l] and [r]. We are here speaking of the *r* as it occurs initially before vowels, medially between vowels, or finally after vowels. This is the *r* that is usually represented in its consonantal form by the symbol [r]. So far as [l] is concerned, this discussion applies to the sound in all positions.

It has long been recognized that these sounds have much more of the nature of a vowel than of a consonant. In fact, they are called vowels in such combinations as *fur* [fɚ], *better* [bɛtr̩], *little* [lɪtl̩], *bottle* [bɑtl̩], etc. It is our belief that [l] and at least those members of the *r* phoneme that are represented by [r] are never to be regarded as consonants, but instead are always present either as vowels or glide sounds.

The glide nature of these two sounds in certain combinations is apparent when they are examined closely. The test to be applied is again the attempt to produce the sounds as continuants. As is the case with [w] and [j], an attempt to continue these sounds does not result in the sounds that we ordinarily hear in words like *lace* and *race* but in vowels that we recognize as the sounds occurring in words like *subtle* and *cur*. To continue the example, let us take the two *l*'s in the word *little*. In producing the first *l*, the mechanism takes the position for the [l] sound and then, as the voicing begins, starts gliding into the position for the [ɪ]. The effect of the [l] is given by the changing sound accompanying the glide from the [l] to the [ɪ] position. Any attempt to make a continuant of the sound by holding the tongue in the [l] position distorts the sound. The second *l*, however, is definitely a continuant vowel. As the tongue moves out of the [t] position in the explosive phase of that sound, it goes immediately to the [l] position. The voicing, which has momentarily stopped for the production of the [t], is resumed at this point and the mechanism is held fixed for a brief period to give the effect of the [l]. This [l] can be prolonged indefinitely, and it merely lengthens but does not change the character of the sound.

Final *l*, as it occurs in words like *mill*, *sill*, etc., is also of the glide type. In each of these words, the effect of the [l] is given as the tongue glides from the position of the preceding vowel, in this

case [ɪ], to the position for [l]. As soon as the position is reached, or shortly thereafter, the voice stops. True, this position can be held for a longer period of time and a continuant produced, but to do so gives the effect of a vowel tacked on to the end of the word.

When [l] precedes a vowel, it serves, like [w] and [j], as the starting point for a glide of the first type. When the movement is from a vowel to the [l] position, the result is a diphthong or glide of the second type. When the [l] occurs medially between two vowels, glides of both types are present. If a continuant is made through the [l] position, the result is a vowel. Examples: *law* [lɔ], *all* [ɔl], *alley* [ælɪ], and *cattle* [kæt̩]

Everything that has been said of [l] can be repeated for [r]. A continuant made through the [r] position produces the vowel [ɚ]. The position for [ɚ] may serve as the point of origin or termination for glide movements which will be of the first or second type, respectively. The reader can make his own comparisons by considering such words as *are* [ɑr], *rah* [rɑ], *hairy* [hɛrɪ], *better* [bɛt̬ɚ], and *purr* [pɚ].

We are now in a position to co-ordinate the material that has been introduced concerning the [w], [j], [l], and [r] glides and perhaps to clarify some confusion that may exist because of the inadequacies of our phonetic representation of these sounds. There are four identifying positions that are involved in these glides. They are: (1) the position of the high back vowel [u], (2) that of the high front vowel [i], (3) the mid-vowel [ɚ], and (4) that of the laterally emitted, lingua-palatal vowel [l]. The symbols given are those for the vowels that result when continuants are made through these positions.[5]

In connection with each of these four vowels, we have two types of glide sounds. One is a movement away from the position of the vowel sound; the other, a movement toward that position. In glides of the first type, that is, the receding glides, we have separate phonetic symbols for the sounds to indicate the gliding nature of the movement. They are: (1) the symbol [w], which indicates that the glide begins at approximately the position for [u]; (2) the symbol [j] for glides beginning at or near [i]; (3) the symbol [r], signifying that the origin of the movement is approximately that of the [ɚ] position; and (4) the symbol [l], indicating that the glide begins

[5] The symbol [ɚ̩] is used for an unstressed [ɚ]. There is no separate symbol for the vowelized *l*, but [l̩] is frequently used for that purpose.

from the position for that sound. For the approaching, or glide of the second type, we use the symbols [u], [i], [r], and [l] to indicate the approximate position at which the movement terminates. It will be noted that the symbol [l] is used to indicate both the approaching and receding glides, and also, with a slight modification, the vowel sound.

A listing of these symbols will serve to emphasize their inconsistency and to summarize these glide sounds. The vowel [ɑ] is used throughout as the other element of the glide.

1: Symbols representing the four vowel positions	[u]	[i]	[ɚ]	[l̩]
2: Symbols representing glides of the first type	[wɑ]	[jɑ]	[rɑ]	[lɑ]
3: Symbols representing glides of the second type	[ɑu]	[ɑi]	[ɑr]	[ɑl]

A glance at the list will show that for the sake of consistency and clarity we need a new symbol to represent the vowelized *l*, and also that we should use [w] and [j] to indicate the termination as well as the origin of these glides.

If, for the sake of illustration, we let [L] represent this new symbol for the vowelized *l*, the revised list would read:

1: Symbols representing the four vowel positions	[u]	[i]	[ɚ]	[L]
2: Symbols representing glides of the first type	[wɑ]	[jɑ]	[rɑ]	[lɑ]
3: Symbols representing glides of the second type	[ɑw]	[ɑj]	[ɑr]	[ɑl]

This system has not only consistency and clarity in its favor, it also has the advantage of leaving the origins and terminations of these glides indefinite and subject to variation as they are in fact. *The use of the symbols* [w], [j], [r], *and* [l] *would be interpreted as meaning simply that there is a glide movement that begins or ends approximately in the position for the corresponding vowels.*[6]

The reader has probably already noticed that in many of the examples given the glide continues through more than two vowel positions. These multiple glides have been called triphthongs and double diphthongs. In this discussion, we have restricted the use of

[6] It is interesting to note in this connection that in our spelling, inconsistent and out of date as it undoubtedly is, we frequently use the letters *w* and *y* to indicate glides of the second type that end somewhere in the neighborhood of the positions for [u] and [i]. Note the words *show* [ʃoʊ], *now* [nɑʊ], *cowl* [kɑʊl̩], and *day* [deɪ], *daily* [deɪlɪ], and *dairy* [deɪrɪ].

the term *diphthong* to glides of the second type only. We can best illustrate these multiple glides by starting with the word *bass* and adding to it successive glides, thus: [bæs], [bæəs], [bæɪəs], and [bæɪjəs]. Similarly *toward* [tord] may become [tᵊwoʊrᵊd]. Note that glides of the first and second types are combined in the examples above. These multiple glides are said to be characteristic of Southern speech. This is true, but we should recognize also their frequent occurrence in the speech of other sections. A few out of many possible examples are: *rail* [reɪᵊl], *hourly* [ɑʊrlɪ], *Wall-eye* [wɔlaɪ], *wire* [waɪᵊr], *airy* [ɛri], *Iowa* [aɪoᵘwə], *flowery* [flɑʊri], *parley* [pɑrli], and *pliable* [plaɪəb̩]. It is not the multiple glides, *per se,* that are characteristic of Southern speech, but rather the tendency to insert such glides at points where they are not commonly heard in other sections of the country.

We have previously suggested that the English language has many glide sounds that are not ordinarily recognized either by laymen or phoneticians. While specific speech situations that produce glides might be multiplied indefinitely, it will suffice here if we call attention to one other general principle which operates in the language to produce glides. There is, in English, a tendency for a glide to occur between a voiced consonant and a succeeding vowel or between a vowel and a succeeding voiced consonant. The words *dad* and *add,* if written in close transcription, would in most pronunciations be represented as [dᵊæᵊd] and [æᵊd] with a suggestion of an [ə] glide in each. This glide is even more apparent when the vowel follows or precedes a voiced, fricative, continuant consonant as in *Asia* [eɪᵊʒɪə], *azure* [æɪᵊʒɹ̩], and *buzz* [bʌᵊz]. A glide is indigenous to such combinations, since, given continuous voicing, there is a strong tendency for it to occur as the tongue moves from the position of the vowel to that of the following voiced consonant or *vice versa.*

On the other hand, if the vowel is preceded or followed by a voiceless consonant, the glide is not nearly so likely to occur. Note the word *ask* [æsk]. Ordinarily, the voicing ends immediately after the vowel so that the glide to the [s] is not acoustically noticeable. Frequently, however, notably in Southern speech, the voicing is continued up to the very instant of beginning the [s], in which case a definite glide is present, thus, [æɪᵊsk].

It has been our purpose in this study to accomplish three ends: (1) to emphasize the importance of glide sounds in English, (2) to

define and classify the various types of glide sounds, and (3) to point out instances in the language where these sounds occur. We believe that the principles set forth have definite application to the field of speech, particularly to the teaching of phonetics and to speech correction.

CHORAL SPEAKING AND ITS VALUES

EMMA GRANT MEADER

IT WAS John Masefield who so quaintly applied the simple term "verse speaking" to the newly revived art of choric speech, after he heard the speech choirs of Scotland. And it was Dr. Gordon Bottomley who, after this same experience, wrote his charming choric dramas in his book called *Scenes and Plays.*[1] These plays are definitely written to give every chance to advanced choral speakers, presenting choruses in a great variety of lovely metres and rhythms. Since these two events the literature on choral speech has been rapidly increasing.

Choral verse speaking dates from early Greek drama. We might say that the verse speaking choir is as old as the Greek drama of about 500 B.C., and as modern as the Glasgow Musical Festival of 1922. For it was there and then that Miss Marjorie Gullan trained a group of speakers in Greek drama choruses for a poetry speaking contest. She soon found that old Scottish ballads and passages from the Bible gave needed inspiration for these choric speakers. So enthusiastic was the Glasgow Musical Festival Committee over the results of Miss Gullan's work, that they placed poetry speaking side by side with music in their syllabus. Writing in 1927, Miss Gullan says, "Whereas before, we could hardly find a listener for good poetry, today in Glasgow after five years of Festival activities, we can fill one of the largest theatres with an audience who will listen eagerly, for two hours on end, to the poetry of the Bible, Milton, Shakespeare, Professor Murray's translation of Greek drama and old ballads." [2]

The American Indian chants, sways and beats his tom-tom in a primitive form of choric speech. It is a fact, however, that before Miss Gullan, this social art of choral speaking had almost disap-

[1] Macmillan Co.

[2] Marjorie Gullan, *Spoken Poetry in the Schools,* (Methuen, London), 107.

peared, even where it was a vital expression of the art of the people. There has been noted a great revival of choral speech, however, since the Great War. In Germany and Russia the youth movement has given rise to verse choirs of both children and adults. Fortunately, choral speaking is not limited to a particular race, nation, age or period. It has been my privilege to hear a choir of pupils from a kindergarten in Albany, New York, and also one composed of finished actors and actresses in London. At San Jose Teachers College, California, there is an excellent choir composed of young women in training for teaching. At Skidmore College, Saratoga, a group of college girls is working in a verse choir under the direction of the Drama Department. At the University of California so important is this phase of English that there is now (1935) an instructor of choral verse speaking. Dr. Virginia Sanderson, of Ohio State University, Columbus, Ohio, Miss Elizabeth E. Keppie of Pasadena, California Junior College and Marguerite E. De Witt, Visiting Lecturer, Vassar College, have been a great inspiration to many workers in this field. A regular course in choral speaking was this year incorporated in the program of spoken English at Mount Holyoke. Previously, participation in their verse speaking choir has been entirely voluntary and extra-curricular. The University of Denver reports an unusually interesting and successful program of choral speaking, using a choir of twenty girls and twenty-five boys, and presenting "The March of the Colorado Indian Tribes," a unified series of poems from the *Pageant of Colorado* by Lilian White Spencer. Thus we find an increasing number of verse speaking choirs in this country.

On Tuesday, March 12, 1935, the Speech Department of Wellesley College gave a recital by their verse speaking choir under the direction of Cecile de Banke. The program was divided into four parts; Liturgical Reading, Imitative Sound in Poetry, Dramatic and Narrative Values in Poetry, and Imitative Rhythms in Poetry. The selections listed under these headings constitute a good guide for an artistic, well-balanced program.

Now this new movement bids fair to give to many a chance to express themselves in a new form, for we must admit that many people are denied adequate speech expression. Students in *adult* classes have been known to ask the instructor not to call upon them because of a nameless fear of expressing themselves through speech. The inner life of many people is much richer than their outer expression of it. Often an individual is misjudged as soon as he speaks, or called stupid because he fails to give utterance to worthy thoughts

Not many people can sing alone. Few have the presence, logic, or vocal control to become public speakers, even should they have ideas to present, or, having ideas, few have the logic to become debaters. Only a small number can be found among our people with sufficient dramatic ability and the necessary personal appearance to achieve a place in the acting profession. Indeed, it is only the occasional person who can ever reach success on the amateur stage. But in a verse speaking choir, none of these limitations is serious. Anyone not tone deaf or dumb may have an opportunity through this revived art for satisfying an enjoyable vocal self-expression, and at the same time for making a social contribution of no small value. Is this opportunity for expression through speech of any or much importance in the life of an individual? Let us see.

Studies in the psychology of speech and personality have led to the statement that the development of one's personality depends to a large extent on the development of one's speech. John Dewey says, "I belive that the identification of knowing and thinking with speech is wholly in the right direction." After much experimentation, Dr. Lee Travis of the University of Iowa makes this statement: "The speech of an individual is an important index of the grade of mentality he possesses. The reasonableness of this observation is evident when we realize that both factors are intimately associated with the general development of the central nervous system. To the extent that they may be considered evidences of the same process, speech and intelligence are directly related to each other . . . Naturally, cultivated refinements in sentence structure and stylistic expression may continue as a part of speech development well into adulthood." [3] If we add to these statements that of John B. Watson, "Thinking is verbal imagery," we may consider it a serious curtailment of the development of an intelligent personality when any individual is denied adequate speech expression. The writing of English compositions and the silent study and reading of English masterpieces have their place in the curriculum, but not to the exclusion of this speech value which will touch the lives of more students after they leave school than any other phase of English work. So it *does* seem important.

What Choric Speech Is Not

Sometimes it is well at the start to break all the psychological laws of presentation so as to answer the arguments on the negative

[3] Lee Edward Travis, *Speech Pathology* (Appleton), 67.

side. In order to find out what a verse speaking choir is, let us see what a verse speaking choir is *not*. First of all, it is *not* a concert recitation of "memory gems." It is as different from that as is modern rote singing from the old singing school of loud, louder, loudest voices. The old-fashioned concert recitation was too often a parrot-like repetition of words. There was in this concert method no attention to voice, breathing, phrasing or true rhythm. Secondly, it is *not* the old-time sing-song of a set cadence, regardless of emphasis, which used the same "ministerial melody" for tragic, humorous, narrative or dialogue forms. Furthermore, it has *nothing* in common with scansion. While verse speaking is *not* intended as a direct means of teaching good diction, front utterance, more resonance and similar elements of better speech, these are often the results.

The use of choric speech for the sheer joy of the activity itself is perhaps reason and value sufficient. Dr. Bottomley says of choric speech, "As a method of teaching, it has proved itself worthy of consideration. As a method of artistic expression, it contains possibilities of renewing and vivifying the whole art of poetry." Percival Chubb said, "Literature is not in the book. She has to do with the living speech of man. Her language is that of the lips. Her life is in the song, the ballad, the story and the oration, the epic and the drama as they sound and are heard of men."

What Are Some of the Qualifications for the Conductor of a Choir?

It is impossible to conduct a verse speaking choir effectually if the conductor is lacking in the ability to hear his own speech as well as that of others, or if he is unable to perceive simple rhythm. A teacher with an extremely nasal voice once came to a speech clinic for diagnosis. Her first statement was, "Now I know I do not speak with a nasal voice, but I wish you would tell me what is the matter with it." Know thy speech first—and this fact will help you to know the speech of others. Of verse speaking Miss Gullan says, "Speaking of this kind may be brought to a fine art, but the conductor must study it from every point of view before embarking upon anything so difficult. This is highly trained and specialized work and should never be undertaken except by an expert." [4] While this may sound discouraging to some of us who perhaps have lesser qualifications than that of an expert, we need not hesitate to start our choir with our own pupils, because we know them, we have them with us each day, and we can often arrange regular hours of rehearsal. This is

[4] Marjorie Gullan, *op. cit.*, 98.

less possible with a group of busy adults who often can come only for evening classes once a week.

The conductor of a verse speaking choir should above all be a lover of poetry, and have a considerable acquaintance with English poetry of various types and periods and with the history of poetry. In other words, she needs a broad English background. More specifically:

1. She must be able to speak English well, to teach others to speak it, and to read poetry especially well.

2. She needs an unerring sense of rhythm and a keen ear for poetic sound pattern.

3. She should be able to give her choir good training in speech and voice production, because without some attention to technique, beautiful verse loses many speech values.

4. She needs some training in dramatic work.

5. She needs to know the fundamentals of directing a choir, just as does the leader of a glee club or an orchestra.

6. Specific and glaring provincialisms in her own speech must not occur in her poetry reading, even though she has failed to overcome them in her ordinary speech. She may need to become bilingual as to English. Some of these faults in speech are: flat *a*'s where broader ones are indicated, as in *can't, class, path, dance.* She must avoid a broad *a* where a flat one is correct, as in *and* or *hand.* A too vigorous or throaty rolling of the letter *r* where a gentle trip on the tip of the tongue would do, must be avoided, as in *New York, barn, teacher, father,* etc. The special sub-dialect usage of various geographical centers becomes very noticeable in choir work, such as the:

Southern	*aou* for *ou,* as in *house, round; in* for *ing* as in *going, coming*; or *ah* for the pronoun *I.*
Eastern	*idear, law-r* and *Emma-r* for *idea, law, Emma; apärtment, cär,* for *apärtment, cär.*
General American	*uh* for *oh* as in *yellow, window, fellow;* rolled *r*'s and flat *a*'s.

7. She must be able to help her choir members to feel sensitively and deeply, to think and speak truly, and thus avoid the false, elocutionary effects which will kill any verse speaking choir.

8. And, finally, she must use the same psychological principles of good teaching as she would use in teaching any other subject, namely, the laws of readiness, exercise, effect and a democratic procedure which avoids servile imitation of the conductor, provides for a free discussion of individual interpretation, and through it all, raises

standards. To sum it up, she tests her work by its carrying power for creative growth in the whole field of English verse.

The Choir

Let us assume that we have chosen an individual for our conductor with as many of these qualifications as we could find, and with an ideal of growth which will lead her to acquire those which she does not now possess. We must consider, in relation to our methods, age, sex, background, and previous training, and the kind of people who form our choir. Young children are more spontaneous and less self-conscious. The poetry chosen should be suited to their age, capacity and interests. A choir must understand the poem or else not use it. No poem should ever be considered if it is cheap and tawdry. A wise conductor reads poetry aloud to her students, and when certain standards for good reading are established, she calls on individuals to read the poem about to be used for choral speaking. In addition, all types of good poetry should be read to the group, even if some of it is not well adapted for verse speaking choirs. Much of blank verse is too difficult, and poems "of the longer flight" are rarely usable for younger pupils. There is much available usable material, however, embodied in nonsense verse, Mother Goose, shorter ballads, jingles, good modern verse, poems of adventure and the more well known of the psalms from the Bible.

The material should be different for choirs composed of boys and men and for those composed of girls and women. Especially at the beginning of their work, the male group should have stirring, virile verse such as we find in sea chanties or war verse. Girls are interested in delicate pictures, lovely sounds, in spinning songs and lullabies. There is a wealth of good material usable for mixed groups also.

I refer again to Miss Marjorie Gullan, of London, now in this country (1935), who is perhaps the most experienced of choir conductors. She believes in a fifteen minutes' choral practice at the end of each lesson. She says: "Sometimes, if consonants were poor, practice was given in a refrain to a ballad or a tiny dialogue poem rich in explosives and fricatives. If vowels were the difficulty, a refrain or lines of a poem was chosen for beautiful vowel qualities and spoken in unison. If nasal resonance was poor, a refrain was practiced such as 'With a ring-dong, and a ring-a-ding-dong.' If the speech was clumsy and slow, a little choral speaking of the words of a patter song from one of Gilbert and Sullivan's operas was done. The teacher was able to find out individual difficulties by letting the class speak in small groups. It is easy to detect poor tone and speech when the

groups are small, and easy to help poor speakers by placing them in groups where a better standard is being attained." [5]

When a choir has had some experience, several poems may be distributed to small groups of four or five members, letting them choose their own leaders, and after a few weeks' practice each group is heard by the conductor and the other groups. In this way each group evolves its own ideas of interpretation. It is always understood that if any group prefers to choose a poem not in the list given, it can do so. Three of the most experienced members of Miss Gullan's choir conceived the idea of forming themselves into a verse speaking trio, choosing their own poems and practicing regularly. Needless to say, they produced some very beautiful work.

Conducting the Choir

And what about conducting the choir? The conductor should be as unobtrusive as possible, and yet must stand so as to command the whole choir. Perhaps, if the platform is not too high above the floor, she should stand below the platform, somewhat as an orchestra leader conducts the opera. Some conductors give the preliminary beats representing a few measures and then let the choir carry on by itself. Some train a solo leader to give the signal. The conductor must not form the bad habit of repeating the words or making an exaggerated facial expression. If a choir needs help of this kind, then it is not ready to give a performance. As a last note of advice, perhaps the best lesson for a conductor of verse speaking is to watch great musical conductors either of orchestral or vocal work. The *great* ones draw the lovely variations from their musicians in a fine and subtle way.

One cannot be dogmatic about the grouping of a choir. Some choirs are grouped in a hollow square formation with the leader facing the choir and the open side of the square. "The speakers should be so near to each other that they are able to keep time and tune together and also to think and feel in harmony." [6]

A choir may arrange itself in an informal group, or if books are used and it is a rehearsal, the members may be seated. In dramatic work, as in "The Raggle Taggle Gypsies O," the chorus forms a line across the back of the stage while the solo actors perform well up front.

There are many dangers which beset verse-speaking choirs, but three are very prevalent ones. Perhaps the worst one is the dull choir,

[5] Marjorie Gullan, *op. cit.*, 11.
[6] *Ibid.*, 74.

which, with a false and ministerial melody, speaks every poem in exactly the same way and with the same pitch. This may be due to a lack of understanding of the poem, or to deficient power of color, life or movement in the speaking, or to over-stress on the technical side. Another danger is "giving sound at the expense of sense," by indulging in a sing-song. This is often due to a confusion of the metric values with the rhythmic values. The metric stress does not always fall exactly on the words we naturally stress for sense. A poet makes more subtle music than that of iambic or pentameter metre. The true rhythm of good poetry brings out the meaning when we speak it, for rhythmical structure is concerned deeply with the meaning of the words. Too often in "sing-song" the students standardize the metres and stress unimportant words, forgetting that the pulse of the poem should coincide with the meaning. The third danger is that of heavy, labored utterance when the aim of a verse choir should be light, flexible tone and speech. Pace and delicacy with the necessary color and life are not easy. Poems should always be practiced first in a very light tone, but with firm and front articulation. Whispering, free use of the front of the mouth, or "lipping" the words, will eventually bring strength and vitality as well as lightness and flexibility.

No matter whether the chronological age of the members of a choir be six or sixty, unless the voices are trained ones, the first materials should be very simple and the directions very clear. All eyes must watch for the leader's signals, and the first material used must not be so new or difficult that students need to read it too closely from papers held in their hands. It is often written on a blackboard. Do not hesitate to start any choir, then, with a simple rhythm. The strong beats are indicated by /; the silent beats (/). These latter correspond to the "rests" in a musical score. Illustration:

/ / / (/)
Ding Dong bell
/ / / (/)
Pussy's in the well
/ / / (/)
Who put her in
/ / / (/)
Little Johnny Green, etc.

If the members of the choir are college students or adults, one can move quickly from Mother Goose to familiar but simple old ballads, such as

/ / / /
The road to town goes up and down
/ / /
The road to sea is winding
/ / / /
With a follow me Jack and a follow me Jill
/ / / /
And a jiggetty joggetty over the hill
/ / / /
And a follow me over the down O![7]

From these forms, as progress is made, the whole field of literature spreads out before us, for choric speech is possible with prose as well as poetry. We have Greek dramas, Milton, Shakespeare, and the Bible to add to Mother Goose rhymes, ballads and blank verse. The Gettysburg address or any piece of dignified, beautiful prose becomes more beautiful when given by a choir of twenty to thirty voices, the members of which have had the preliminary work. Naturally, one could not start with work so difficult. Prose is always more complicated in its rhythm than poetry, but nevertheless it *has* a rhythm. There is no dearth of material for verse speaking choirs, but there is need of wise choice.

What, then, are some of the *values* of choral speaking? The broader aim of reading has been to teach children to "love good books so that they may learn to care deeply for many worth-while things."[8] In like manner, some of the broader aims for verse speaking in America are:

To inspire American children with an attitude of respect, loyalty and reverence toward our beautiful English language.

To make them sensitive and enthusiastic about an American speech that is pleasing and agreeable, rather than harsh or strident, raucous or nasal.

To revive the lost and gentle art of oral reading and reciting of beautiful English verse which has been overshadowed by too *great* an emphasis on the silent study of poetry, and even of the drama.

To restore to poetry its true rhythm, which does not obscure, but clarifies, meaning. (Some very ancient poetry has recently been

[7] Taken from Marjorie Gullan, *Spoken Poetry in the Schools.*

[8] Frank McMurry, Teachers College lecture, Columbia University, (1923).

discovered by the French Mission at Ras Shamra in Northern Syria. Mr. René Dussaud notes that "the rhythm of these poems is particularly useful in determining the exact sense of the words used."[9])

To unite speaking and song, or speaking and dancing as in the original Greek chorus and thus to give non-singers a chance for participation in this socialized art, since they are excluded from unison singing.

As reported by leaders of choirs, some of the more specific outcomes already achieved are:

1. An aid in the cure of stuttering. Perhaps the most recent discovery in the use of strong rhythm with verse speaking lies in the possibility of its use as an aid to the stutterer. Dr. Lee Edward Travis says, "Speech is the expression of a dominant kinetic rhythm. The symptoms of stuttering represent various inconstencies in the progress of the forward-moving process of speech. In one sense stuttering may be thought of as a disturbance of rhythm in verbal expression. Hence we may say that there is just one fundamental symptom of stuttering—broken rhythm. In normal speech all parts of the speech mechanism function in an integrated way. In stuttering there is marked disintegration in the various movements of the speech apparatus."[10] If the rhythm used by the stutterer when he speaks verse can be transferred in a modified form to rhythm in his daily speech, verse speaking groups may prove to be a distinct aid in the curing of stuttering. Doctor Travis recommends rhythmical verse speaking for stutterers and also the use of rhythm in writing as an aid for congenitally left-handed children whose stuttering has resulted from changing to the right hand.

2. A beneficial effect as regards voice placing, breathing, front utterance, pure vowels and distinct consonants, with a tendency to less nasality, because nasality is being *heard* by many for the first time.

3. The softening of the various types of regional speech, shown in such expressions as:

"Here we go raound the mulberry bush,"
"Haow do you like to go up in the swing,"
"The little red hin,"

and has helped to secure more resonance by using the broad sound *a* in *can't, pass, class,* etc., and in softening the harsh *r*.

[9] "Report of Poetical Inscriptions Seen as Bible Aid," *New York Times,* Jan. 10, 1935.

[10] Lee Edward Travis, *Speech Pathology* (Appleton), 101-102.

It is believed by many that the indirect method of verse speaking choirs will accomplish more for better speech than will the older and more direct method by means of isolated speech drills. There is need for controlled experimentation to prove or disprove this thesis.

I refer again to John Masefield's christening of this movement with the simple name of "verse speaking." It is to be hoped that it can be kept just this simple and this great.

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CO-ORDINATION—KINDERGARTEN THROUGH COLLEGE

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IN 1933 Professor O'Neill, in an address before the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH in New York City, said, "We have changed in the last eighteen years in almost every way in which growth and influence can be evidenced." Then, referring to the men in the audience who were also present at the first meeting in Chicago nineteen years before when the organization was founded, he added, "I feel confident that everyone of them would tell you, that in spite of the enthusiasm and optimism with which that step was taken, no one envisaged a growth so rapid as it has been our privilege to witness." In the course of his speech Professor O'Neill showed how college registration in speech had increased and called special attention to the substantial increase in the field of graduate study.

I wish to point out other phases of speech which have also developed very rapidly, but without doubt more haphazardly than those considered by Professor O'Neill. I refer to the growth that has taken place in speech training in the nursery school, in the kindergarten, in the grades, in the high schools, in civic groups and in college departments other than speech. This increased demand has come about suddenly and unexpectedly, and it finds us somewhat unprepared. Two years ago Professor O'Neill saw nothing in the outlook in modern curriculum planning to warrant any expectation of a large and rapid growth in departments of speech in high schools and in the grades. Yet today speech is a part of the daily training in the nursery school, it has its place in the program of the kindergarten, and it is an integral part of practically every revised elementary school curriculum. In many states every high school has at least a part time teacher of speech. In Wisconsin from one to nine units of speech will be accepted as entrance credit to any college or university in the state. Schools of education are requiring speech proficiency of all prospective teachers, civic groups are asking for afternoon and evening classes in speaking, reading and acting, and very recently an extensive discussion project has been announced by the Federal Government. We have tried to spread the gospel of speech, and, in a large measure, we have succeeded. In fact we have succeeded so well that at the present time we are unable to meet the demands made

upon us. Unless we put forth a super-effort to give what we believe we are prepared to give, we may find our speech gospel a boomerang reacting to the detriment of the entire profession.

An example will make my point clear. Let us say you are the director of teacher training in a college or university. School administrators at their annual meeting have voted to make speech courses available to every student under their supervision. They come to you in the most co-operative attitude. "We are going to set up a speech program," they say. "Will you help us plan it?" This is exactly what you have dreamed of for years. The plans must be laid wisely. All future developments may depend on these beginnings. You turn to other members of your department. You bring out the reports of the various committees of the NATIONAL ASSOCIATION. You examine tentative courses of study. Finally you use your best but your limited judgment in laying out a speech program for an entire city system. You feel the need of specialists all along the line. After twenty annual meetings, you wonder why there is not a co-ordinated speech program from childhood through adulthood that has the backing of this NATIONAL ASSOCIATION. It is obvious that such a plan would be superior to that worked out by any individual or by any special committee. True, we can never be sure that we know how to teach speech or how to train teachers of speech, but we can be more sure if at every step we are supported by the most recent discoveries and by the most eminent authorities in our field. Unified action will help us to anticipate the results of any recommended program. It will help administrators and students to retain the same enthusiasm for the project after it has been tried that they have at its outset. It will give high school teachers a new faith in grade school training and college professors respect for secondary school speech courses.

Very recently I wrote letters to some of the leading high schools in the country. I selected institutions with extensive programs of speech training. I asked what allowance was made for those pupils who had had grade school courses. With one exception, every one of these high schools reported that they ignore previous training and start each student over again at the beginning. Yet it is an established fact that certain desirable speech changes can be brought about more effectively before adolescence.

I asked a similar question of the chairmen of outstanding college speech departments. At present none of them give credit for high

school speech training. Here are a few excerpts from their letters:

1. Students who have had speech training in high school are asked to take the elementary work in speech training with students who have had no platform experience.

2. Since the students with previous training in speech in secondary schools do not systematically exhibit superiority in performance, we do not consider this element in dividing them into teaching groups.

3. The factor of previous training does not guarantee superiority as we have found it.

4. In general no provision is made for students who have had speech work in high school and those who have not. To be specific, however, such students (if sophomores or if they have passed Rhetoric I and II—proficieney examinations) may petition for a special proficiency examination and thus "escape" Speech I. Such petition would go through the department and through the Dean's office. Such petitions have been possible only since last year. One student has availed herself of the right. She passed. She is a pre-legal student doing a minor in speech.

5. We do not make an attempt to sort our students on the basis of prior experience. Where we notice the fact of prior training it is generally because bad habits have been established.

Quite obviously some of these answers were given lightly, perhaps in a semi-humorous mood, but they do show an attitude discouraging indeed to the secondary school teacher.

Two departments were anticipating a distinction between high school trained speech students and students having had no speech training. They said that starting next September they were planning to schedule classes in fundamentals of speech for students who have had no training in speech whatsoever and other classes for students who have had speech training in high school or elsewhere. Here we have some college speech departments, endeavoring to recognize early speech training and attempting to make college speech a part of a long-term program. But since there is little uniformity in fundamental speech work offered in high schools, these leaders will not know what to exclude in these special courses.

To make this experiment a success, those of us who teach high school classes must show that we have improved the speaking ability of the pupils who come under our direction. I wonder if we do not spend too much of our time listing the things we teach and the way we teach them. We confuse the *result* of our effort with the effort itself. We are forever talking about methods. The time has come for us to display the finished product and to show that this product has characteristics not found where training has not been given. We must show that there is something in the behavior of the speech

trained pupil that is not found in the behavior of other pupils. And finally, we must show that this something is vital.

Since the very beginning of this organization, various members have been developing tests and measurements. Look over convention programs and notice in the more recent ones the increased emphasis on research. Yet few of these objective tests are easily available to those of us teaching elementary courses in the grades, in high school and in college. And we are pressed hard for results. Students, parents, and administrators are no longer satisfied with our rosy pictures of what speech training *will do,* they want to see what it *has done.*

I believe that right now, if I knew how to find them, there are people interested in helping and willing to help me answer some of the questions that come to my mind every semester as I make out the grades in my fundamental courses. Are my students more able conversationalists than they were before I tried to train them? Are they more influential in molding civic movements? Are they more successful than others in obtaining the jobs they ask for? Do they read more intelligently than their untrained friends? Are they able to phrase the important issues of their time? Have they stopped stuttering and lisping and mumbling? When I feel rested and in good health I am likely to answer these questions in the affirmative, but after grading hundreds of blue books and term papers I sometimes doubt that I have accomplished anything at all. As an association we are no longer excusing ourselves because of the intangible nature of speech. We are not trying to avoid a showdown. We are looking for objective tests and we have found some of them. We have evolved better methods in all levels of speech training. But we seem to be working in separate compartments. There is no certainty that progress in one division will be passed on to another. A co-ordinated effort will raise the level of speech training in every field. It will give us courage to present to the world fruits rather than promises.

The result proves the wisdom of the act, and our results measure our abilities. We are partially equipped to test speech teaching on every level. If grade school and high school teachers are ineffective, then teacher training methods in college must be changed. No speech teacher is free from responsibility. Only a careful co-ordination from kindergarten through college can delegate to each division that part of the labor most effectively handled there. Only a careful co-ordination can make each process as scientifically sound as present knowledge can make it. Only a careful co-ordination of all departments and all members of this NATIONAL ASSOCIATION will allow us to present to the world for inspection our speech trained products.

A COURSE OF STUDY IN SPEECH FOR SECONDARY SCHOOLS

THIS tentative Course of Study has been prepared by The Committee for the Advancement of Speech Education in Secondary Schools. It is presented here because even in its present form it has been in demand by high school speech teachers. The committee hopes that its publication may bring suggestions for the revision which is in progress.

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THE HIGH SCHOOL SPEECH PROGRAM

The general objectives of speech work in high school are:

1. To help the student acquire organized knowledge of the basic principles of speech.
2. To help the student develop speech which will insure his worthiest self-expression and his finest social adjustment.
3. To lead the student into an appreciation of what is best in speech of the theater, of the radio, of the lecture platform, etc., and to direct aright his power of discrimination and of good taste.

In order to accomplish these objectives, the students may be divided into three groups:

1. Those crippled in speech, to be dealt with by workers in speech correction.
2. Those with normal speaking ability, to be enrolled in the regular speech classes.
3. Those superior students interested in extra-curricular speech activities.

SPEECH CORRECTION

All students should be given a speech test. Those who do not measure up to a certain standard should be given individual attention by a speech correction specialist. Cases of marked stuttering, nasality, monotony, oral inactivity, lisping, etc., can seldom be dealt with

successfully in the classroom. Case histories of all these patients should be kept for reference.

Regular Classroom Work

A high school speech program should include a one- or two-semester fundamental course starting in the freshman or sophomore year.

This course to be planned assuming that there is a body of material and a form of training fundamental to all speaking; that training in dramatics, debating, public speaking, public reading, and story-telling will all, when used as laboratory projects, make some contribution to the improvement of private speaking. This improvement in private speaking, the communicative speech of everyday life, is the main purpose of the beginning course.

Since students should be made to feel responsible for the improvement of all of the members of the class, criticisms and suggestions should be offered by students at some recitations. This procedure offers an excellent opportunity for training in good conversation.

Following the fundamental course, more specialized courses are recommended—debating, public speaking, interpretation, radio speaking, phonetics, parliamentary law, and dramatics. In the small schools, combination courses will be advisable; in the very large high school, a separate course for each phase of speech training may be offered.

Extra-Curricular Activities

Nature and scope of extra-curricular work will be determined by the amount of regular classroom training given in the high school. But in most schools the superior students will welcome advanced training outside of the regular classroom. The following opportunities are recommended:

I. Speaking and Reading.
   - A. Participation in declamatory, oratorical, extemporaneous speaking and reading festivals. In most states these are sponsored by state and national high school forensic leagues.
   - B. Participation in programs for community and church organizations, grade schools, campaigns, etc.

II. Debating and Public Discussion.
   - A. Participation in public discussion of current problems before interested groups.

B. Participation in practice debates before neutral audiences.
C. Participation in debates scheduled by state or national debating leagues.

III. Acting and Staging.
A. Participation in regular programs of a well directed dramatic club, giving training in all phases of dramatic production.
B. Staging and acting in one-act plays to be given before school and civic groups.
C. Participation in more elaborate finished performances of school plays and operettas.

NOTE—A list of available texts in all fields of speech will be sent upon the receipt of ten cents by Miss Almere Scott, Department of Debating and Public Discussion; University Extension, University of Wisconsin.

Since the trend in education seems to be toward a closer integration of all subjects, we offer here a unit in social science with general suggestions for additional integrations.

ROUGH DRAFT OF SPEECH ACTIVITIES FUNCTIONING IN A SOCIAL UNIT

SOCIAL SCIENCE UNIT: Crime and Law Enforcement.
UNIT PROBLEM: How may society function to make its members law abiding citizens?

Sub-problems Showing Integrated Speech Activities	Speech Fundamentals to Which Activities Contribute
1. How has the change in the interpretation of what constitutes a crime affected the present crime situation?	Students' Social Personality
Platform Speaking:	Students' Audible Personality
Definition of crime (exposition)	Students' Oral Language Power
Classifications of crime by various authors (exposition)	Students' Power of Analysis
Stories of acts considered as crime in various historical periods, (description, narration)	
Crime is or is not increasing (argument)	
2. How do the heredity and environment of people influence their behavior with regard and to being law abiding?	Students' Social Personality
Group Discussion:	Students' Audible Personality
What are the opinions of authorities?	Students' Oral Language Power
What is your opinion?	Students' Power of Analysis

Sub-problems Showing Integrated Speech Activities	Speech Fundamentals to Which Activities Contribute
3. How have present methods of law enforcement developed out of past experience?	Students' Social Personality
Platform Speaking:	Students' Audible Personality
Was the Mosaic plan successful? (argument)	Students' Oral Language Power
Stories of law enforcement in early nations—Greece, Rome, Babylonia, etc. (narration)	Students' Power of Analysis
Reformation in treatment in U.S.—after 1800	
Group Discussion:	
Imprisonment vs. Death Penalty	
4. Why is the present status of law enforcement unsatisfactory?	Students' Social Personality
Conversational Speech	
Telephone conversation for:	Students' Audible Personality
(1) interview	
(2) speaker	Students' Oral Language Power
(3) visits to court and Safety Building	
Interview: Juvenile Judge of Milwaukee	Students' Power of Analysis
Juvenile Court: Judge of Municipal Court	
Announcement of Court Sessions to be visited	
Introduction of a visiting judge who speaks to classes	
Thank visiting speaker	
Platform Speaking:	Students' Social Personality
Illustrated talk on crime situation in United States	Students' Audible Personality
Reports on visits to Safety Building	
Reports on visits to Justice Court	Students' Oral Language Power
Reports on visits to penal institutions	
Reports on visits to Court of Family Conciliation	Students' Power of Analysis
5. How may the situation be improved?	Students' Social Personality
Panel Discussion:	Students' Audible Personality
Possibilities for improvement in courts, police systems, in prisons and reform schools, in parole and pardon systems	Students' Oral Language Power
	Students' Power of Analysis

Additional suggestions for the integrated curriculum:

I. Health culture.
   A. Body culture.
      1. Related materials in hygiene and healthful living.
      2. Vital in character, informal in method, universal in appeal.

II. Social studies: social arts and science.
   A. Study of man's achievements, aspirations, beliefs, foibles, weaknesses, strengths from the point of view of the anthropologist.
   B. Draw from literature, art, music, manners, morals, religion, ethics, as well as from politics and economics, to see the whole man.

III. Natural science: man and nature.
   A. Seeing nature through the eyes of man, to know nature as she reveals herself.
   B. Discovering how to persuade nature to further man's ends.
   C. Learning to gauge behavior to nature's whims and impulses.

IV. Practical arts.
   A. Learning to live as artisans.
   B. Study of truly cultural and socializing aspects of practical arts, but without neglect of bread-and-butter values.
   C. Gradual shift in emphasis from specific occupational training to humanized teaching of cultural significance.

V. Arts of expression.
   A. Dealing with communication through the manipulation, modification, and transference of ideas and feelings.
   B. Materials are incidental.
   C. The art of communication is point of emphasis in music, painting, literature, writing, and speech arts.
   D. Content must be vital and meaningful in and for itself.
   E. Powerful motives for communicative experiences should grow out of fields of social and natural science.
   F. This area offers a sufficiently rich field of vital content over and above that used in the social studies or natural science fields to warrant recognition of a separate and special channel of experience as a means of perfecting the more distinctly form aspects of the various arts of expression.

This outline is intended as a guide to teachers of English and speech in high schools which have no separate department of speech. It will be noted that although English and speech each has certain distinct and exclusive aims, a large number of the objectives are common to both. Thus the introduction of speech work into the usual English course requires the addition of only a small amount of new subject matter, since many of the aims of speech coincide with those of English.

OBJECTIVES IN ENGLISH AND SPEECH

English

I. To master the mechanics of ordinary composition.
II. To write effectively.
III. To discuss and evaluate literary selections.
IV. To find pleasure in reading books.
V. To find and know authors and their books.
VI. To learn the major types of literary work.
VII. To interpret the meaning of the author.

Speech

I. Action.
   A. To understand how man has spoken by bodily action in the past.
   B. To gain control and ease in communicative bodily action.
II. Voice.
   A. To understand *general* structure of vocal mechanism.
   B. To gain control over voice (define and illustrate).
III. Language.
   A. To understand the differences between language for speaking and language for writing.
   B. To use oral language appropriately and effectively.
IV. Audience.
   A. To learn to be conscious of audience response in conversation, speaking, reading and acting.
   B. To adapt bodily action, voice and language to all types of audiences with all types of material.

Objectives Common to Speech and English

I. To read efficiently for information.
II. To outline factual material.
III. To organize ideas.
IV. To employ acceptable English in speaking and in writing.
V. To understand and employ good sentence construction in speaking and writing.
VI. To prepare and deliver different types of speeches from manuscript, from notes, and from memory.
VII. To analyze material in preparation for both oral and silent reading.
VIII. To read aloud with understanding and interpretation.
IX. To converse and discuss with attention to the subject and courtesy for others.
X. To conduct a public meeting.
XI. To dramatize literary material for the appreciation of actors and audience.
XII. To present drama effectively.

COURSE OF STUDY FOR A FUNDAMENTAL COURSE IN SPEECH

I. Definition of Speech:
Speech is a code, composed of signs aimed at the ear made with the vocal muscles, and signs aimed at the eye made with the other muscles of the body, used for the purpose of direct communication.

II. General Aims.
- A. Personal proficiency in the fundamentals of both public and private speech.
- B. To lead the student into an appreciation of what is best in speech of the theater, of the radio, of the lecture platform, etc., and to direct aright his power of discrimination and of good taste.

III. Outline of Elements of Speech Fundamentals.
- A. Improvement in conversation, the communicative speech of every day life, should be the paramount aim of the beginning course. Class procedure should be based on the assumption that there is a body of knowledge and a form of training fundamental to all speaking. Each pupil should learn these general elementary principles and be guided in applying them to his own speech. After completing the course, pupils should have improved in thinking; they should have a reasonable mastery of oral language; and, they should have gained control over visible bodily action and voice.
- B. The following should be considered in developing effective communication:
  1. Definitions.
     a. A discussion of the meaning of the term *speech*, the development of speech in the race and in the individual, the relations between the speech code and other codes.
  2. Visible Bodily Action.
     a. An understanding and control of the muscle language of the body. Physical expression in its broadest sense—(visible appeal, posture, poise, gesture, movement, animation, vitality).
  3. Voice.
     a. An analysis of each pupil's voice with a remedial plan for his particular difficulties, including a consideration of the minimum practical voice essentials for the average student of the school (enunciation, pronunciation, volume, quality, emphasis, rate). The question of a standard of pronunciation should be considered.
  4. Fundamental Human Behavior.
     a. Recognition of desirable and undesirable forms of behavior as affecting speech. Development of student's social personality, including a consideration of mental and emotional adjustments involved in speech activity (humor, earnestness, alertness, fears, strain, principles of mental hygiene).
  5. Conversation.
     a. Principles of effective conversation as applied to fundamental social situations—personal introductions, telephone usage, the business interview, social conversation, dictation (formal and informal), and the class recitation.
  6. Language.
     a. A consideration of vocabulary, sentence structure, usage, composition and style from the standpoint of oral creation and effectiveness as contrasted with written form. Models of speech composition may be used to exemplify principles.

7. Thought.
   a. Pupils should be trained to derive from their experiences, studies, reading, imagination, and convictions something worthwhile to say—(library practice, use of the *Readers' Guide* and similar reference works).
8. The Classroom Recitation.
   a. The correlation of speech training with the recitation in other courses.
9. All of the foregoing projects may be exemplified in units in Public Speaking, Debating, Dramatics and Interpretation.

ADVANCED COURSES

These courses are designed for pupils who have gained elementary proficiency in the fundamental principles and techniques of speech. Completion of these courses should prepare pupils for all types of school and inter-school dramatic and forensic activities as well as for informal and formal reading and speaking in public.

DEBATE

I. Theory.
   A. General principles.
   B. Characteristics of a good proposition.
   C. Analysis of questions.
      1. Importance of question.
      2. History of question.
      3. Defining of terms.
      4. Finding the issues.
         (*a*) Conceding common ground.
         (*b*) Planning the arguments (points in partition).
   D. Investigation.
      1. Finding material.
      2. Reading the material.
      3. Weighing the material.
      4. Taking notes.
   E. Evidence.
      1. Kinds.
      2. Sources.
      3. Tests.
   F. Reasoning.
      1. Inductive.
      2. Deductive.
   G. Construction—building arguments.
   H. Refutation.
      1. Technique.
      2. Fallacies.
   I. Delivery.
      1. Procedure of formal debate.
      2. Principles of effective speaking (applied).

J. Judging a debate—factors to be considered.

II. Application.
- A. Open forum discussions.
- B. Analysis of questions.
- C. Practice in constructive arguments—short speeches.
- D. Analysis of argumentative material.
  1. Speeches.
  2. Editorials.
- E. Drawing up a brief—(rules to be taught, if they have not been taught in the general speech course).
- F. Delivery of a formal debate.
  1. Practice in debating.
  2. Practice in judging.
  3. Practice in conducting a debate.

PUBLIC SPEAKING COURSE

Aim

To develop in the student the ability to think clearly and to express his ideas effectively.

Content

I. General speeches.

- A. Types.
  1. Introductory.
     a. Introduction of self.
     b. Introduction of another.
  2. Narrative.
     a. Personal experience.
     b. Experiences of others.
  3. Expository.
     a. Chart or chalk talk.
     b. Demonstration talk.
  4. Argumentative.
     a. General end—belief.
     b. General end—action.

- B. Construction.
  1. Choosing a subject.
  2. Analyzing audience attitudes.
  3. Gathering material.
  4. Fundamentals of speech composition.
     a. General ends.
     b. Reference to experience.
     c. Cumulation.
     d. Organization and support.
  5. Outlining.
     a. Topical.
     b. Sentence—for argumentative speech.

C. Delivery.
   1. Spontaneity.
   2. Poise and position.
   3. Relation of speaker and audience.
   4. Gesture and bodily activity.
   5. Methods of delivery.

II. Voice.
   A. Tone production—characteristics of ideal speaking voice.
   B. Word production.
   C. Beginning of speech.
   D. Remedial work.

III. Speeches for special occasions.
   A. Kinds.
      1. Announcements.
      2. Introductions.
      3. Welcome and response.
      4. Nomination.
      5. Presentation and acceptance.
      6. After-dinner speeches.
      7. Farewell.
      8. Anniversary.
   B. Procedure.
      1. Contents.
      2. Outline.
      3. Delivery.

IV. Impromptu speeches.
   A. Plan.
   B. Delivery.

V. Oration—may be combined with work on speeches for special occasions.
   A. Analysis for style.
   B. Writing for practice in polishing diction and sentence structure.
   C. Delivery for training in formal delivery (if teacher desires).

VI. Radio speaking—special principles.
   (See Radio Course for suggestions.)

PARLIAMENTARY PRACTICE

Aim

To enable the student to take part in business meetings with intelligence and courtesy.

Content

I. Theory.
   A. Purpose of parliamentary law.
   B. Benefits derived from its use.
   C. Rules for organizing a group.
      1. Calling meeting to order.
      2. Choosing temporary officers.
      3. Choosing name, object, etc.
      4. Drawing up constitution.
      5. Electing permanent officers.
      6. Appointing committees.

D. Rules for conducting a meeting.
   1. Business of presiding officer.
   2. Order of business.
   3. Presentation of motions.
      a. Method.
      b. Kinds.
      c. Precedence of motions.
      d. Amendments.
   4. Discussion of motions.
   5. Voting (elections and voting on motions) kinds—methods.
   6. Reports.
      a. Composition.
      b. Presentation.

II. Practice.
   A. Organization of group.
      1. Organize class into a club.
      2. Follow all steps given under C and D.
   B. Participation in a meeting—conduct class as a club.
      1. Each one act as president at least once.
      2. Each one act as secretary at least once.
      3. Every one take part in business.
         a. Present motions.
         b. Discuss questions.
         c. Act on committees.

ORAL DISCUSSION

I. Objectives.
   A. To stimulate interest in current events.
   B. To teach students how to discover vital points in problems under discussion.
   C. To help students gather and organize material.
   D. To give practice in the use of effective public speech.

II. Course of Study.
   A. Voice—adaptation of voice to communicative delivery.
   B. Topics of current interest.
      1. Discussion of subjects of vital interest to high school students from newspapers, magazines, and books.
      2. Class discussions.
      3. Presentation of most successful topics before other classes, community groups, etc.
   C. Mock Banquet.
      1. Program arrangement.
      2. Successful toastmaster.
      3. Effective after-dinner speeches.
   D. Round table panel or forum discussions—a combination of formal debate and group discussion.
      1. Emphasis placed on clear thinking.
      2. Distinction between fact and opinion.
      3. Avoiding prejudices.

ORAL INTERPRETATION

A. Objectives.
   1. To develop in students an understanding and appreciation of "The best thought of the best minds in their best moments," in order that their own minds may be opened, their imaginations led out, and their spirits enriched by experience gained through vital contact with good literature.
   2. To develop intelligence, sympathy, and directness through and in the reading of verse and prose.
   3. To develop the capacity for the enjoyment of reading aloud.
   4. To develop a sympathetic understanding of the audience.
   5. To develop a control of the outward manifestations of self-consciousness.

B. Personal equipment.
   1. Personality.
      a. Voice and body—determined through speech tests or judges' ratings.
      b. Mental equipment—office records of each pupil's I. Q.
      c. Emotional response—note very carefully individual audience response during reading by teacher.
      d. Adaptability—testing (group exercises).
   2. Experience.
      a. Amount and kind.
   3. Training.
      a. Amount and kind; special school, general, specific.
   4. Taste, and discrimination.
      a. Likes and dislikes.
      b. Literary background.
      c. General experiences.
   5. Summary.
      a. Greatest strength.
      b. Greatest needs (Private conference with each pupil).

C. Material.
   1. Types.
      a. Stories.
      b. Plays.
      c. Scenes—from long plays.
      d. Monologues.
      e. Dialect.
      f. Poetry.

D. Technique.
   1. Forms of presentation.
      a. Acting.
         (1) Full impersonation (examples).
         (2) Partial impersonation (examples).
         (3) Use of "properties" and "accessories."
         (4) Placing scenes and characters; "on stage" and "in the realm of the audience."
      b. Reciting (memory).
      c. Reading from the book (book held, rested).
      d. Direct and indirect address.

e. Memory: values, faults.
f. Audience contact in interpretation.

2. Entering and leaving stage (in different types of material).
3. Style of presentation with different types of characters.
   a. Genial.
   b. Patronizing.
   c. Bombastic.
   d. Apologetic.
   e. Aggressive.
   f. Timid.
   g. Reserved.
   h. Dignified.
   i. Indifferent.
   j. Humorous.
4. Gesture and action.
   a. Amount and kind.
   b. Desirability.
   c. Types: representative, manifestative, descriptive.
   d. Poise, bearing.
5. Voice and its various elements.

E. General aims?
   1. Educational (subjective and objective).
   2. Cultural.
   3. Utilitarian.

Choral speaking may be introduced in ballads if interest and time allow.

DRAMATICS

"The play's the thing!" High school classes should read them, study them, discuss them, act them, produce them. They should learn why the choice of a play is important in a successful production. They should solve the problems of casting. They should discover that not all plays may be directed alike.

The chief value of dramatic interpretation lies in the development of the student through his effort to identify himself with the character he interprets. This development may result from the challenge to the student's speech and action. In all educational dramatics the student's experience should be broadened along the following lines:

1. Understanding of people.
2. Knowledge of places, periods, manners, customs.
3. Recognition of artistic values.
4. Expression of personality.
5. Use of voice and speech.
6. Growth of standards in human behavior.

OUTLINE OF A COURSE IN DRAMATICS

I. Reading of ten one-act plays and ten long plays.
   a. To arouse interest in the subject matter and in the course.
   b. To show the opportunities presented for using all of the arts in the production of a play.

II. Pantomime.
   a. As a simple exercise to portray—
      1. Broad emotions.
      2. Defective actions.
   b. As the basis for instruction in the technique of acting.

III. The history of the theatre and the development of the stage.
   a. Classic theatres and stages.
   b. Medieval and Elizabethan theatres and stages.
      1. Wagon stages.
      2. Platform and inn-yard stages.
      3. Shakespearean stage.
   c. Present-day picture-frame stage.

IV. Stage arts.
   a. Setting.
      1. Purposes.
      2. Types of setting.
         (a) Color.
         (b) Design.
         (c) Texture.
   b. Lighting.
      1. Purposes of stage lighting.
      2. Mechanics of stage lighting.
      3. Effects of lighting upon colors and textures.
   c. Costuming.
      1. Purposes.
      2. Methods of obtaining purposes.
   d. The leaders in modern stage arts.

V. Production of a program of one-act plays.
   a. Technique of acting.
   b. Interpretation of character.
   c. Stage design.
      1. Scenery.
      2. Costumes.
      3. Lighting.
   d. Construction of scenery and properties.

VI. Production of a full evening play or pageant: More advanced work in the elements of play production.

VII. Term reports and outside readings.
   a. The little theatre movement.
   b. Leaders in the theatre.
   c. Dramatic literature.
   d. Clippings or notes on important present-day dramatic happenings.

VIII. Each pupil must take part in at least one one-act play and must direct one one-act play. For the play he directs, he must make a director's book, giving the following:
- a. Stage setting.
- b. Costumes.
- c. Properties.
- d. Lighting.
- e. Music.

IX. Each pupil must make a notebook containing at least twenty illustrations of the following:
- a. Character study.
- b. Staging.
- c. Lighting.
- d. Action.
- e. Small properties.
- f. Costumes.

Group activity is emphasized, but the needs of individuals are given careful consideration. Student directing is encouraged and recognized as a tribute to good work and leadership.

The student in this class experiences the joys of being both a spectator and an actor, without suffering the limitations of either. By analyzing, visualizing and impersonating the characters studied, he has a chance to develop in personality and to gain in poise and self-confidence. He receives definite training in body co-ordination, voice and diction. He has an opportunity to broaden his views on drama, to crystallize his taste, to increase his appreciation.

The course is given in the hope that the student may become keenly aware of the possibilities, extensiveness and joys of dramatics, and thus provide himself with a means of employing leisure time to real advantage. Not many of them have Broadway or Hollywood as their goal, but many do wish to join Little Theatre organizations. All of them will be members of the theatre-going public where appreciation of the drama and a finer sense of discrimination in what they see on the stage will lead directly to an improved stage of the future.

RADIO SPEAKING

I. History of the radio.
- A. Mechanical.
  1. Co-operate with physics department in building a set.
  2. Discussion of sound, etc.
  3. Marconi, other radio makers.
  4. Visit to radio stations in vicinity.
  5. Interviews at these stations.
  6. History of first message.

B. Broadcasting.
   1. Radio as a means of education.
      a. Schools.
      b. Study Programs, e.g., "Education on the Air Speech Hour" by Miss Vida Sutton.
      c. Study programs sent out through National Broadcasting Company—"School of Speech" series, etc.
      d. Broadcasting policies of other nations.
      e. Discussion of various commercial programs: March of Time, Peace, Pepsodent Toothpaste, etc.
      f. Interviews with local announcers.
      g. School programs.
      h. Possible suggestions programs for school broadcasts.
   C. Derive some principles necessary in broadcasting.

II. Fundamentals:—"The manner of speaking is as important as the matter."
Lord Chesterfield.

A. Voice.
   1. Diction: Good diction includes those qualities of voice and delivery that enable the speaker to project his personality through the microphone in such a way that the listeners will be able to understand and suffer the minimum handicap from the lack of visual presence of the speaker.
      a. Pronunciation.
         1. Words easily mispronounced through carelessness.
         2. Tongue twisters.
         3. Foreign words (current use).
         4. Foreign names.
         5. Those words which all of us use repeatedly in print.
      b. Articulation and enunciation.
         1. Clear, clean-cut, crisp enunciation and finely articulated sounds are important in effective use of voice over the air. Do not enunciate pedantically.
         2. Exercises to control tongue from front, shaping syllables without mouthing.
         3. Control tone vowels.
            a. Crack off final consonants crisply and clearly.
            b. Avoid lazy lip motion.
            c. Do not lax into localisms.
            d. Watch certain sounds such as "s," which do not carry well over the radio.
            e. Final consonants, as "d" "t."
      c. Quality of the voice.
         1. Shading of the voice.
         2. Melody (Graham McNamee).
         3. Qualities to work for.
            a. Strong, buoyant, soft, low-pitched, well modulated, well-directed, convincing, attractive, full, magnetic, flexible, live, friendly, warm, sincere.
            b. Good health—vitality.
      d. Learn to appreciate the general cultural effect of good diction.

B. Vocabulary.
   1. Economy of words.
   2. Reiteration.
   3. "Picture words."
   4. Detailed description.

III. Forms of Broadcasts.
   A. Eight types.
      1. Announcer.
      2. Talks—(lectures, addresses, stories).
      3. Directed activities—(how to do; story plays; rhythmic teaching).
      4. Actuality broadcasts—(public events; news; games; events; eye witness).
      5. Radio conversation.
      6. Debates.
      7. Music.
      8. Radio plays.
   B. Qualities and characteristics of each of these are analyzed.

IV. Preparation of Broadcasts—"A good actor studies his part until it becomes a part of him."—John Clark.
   A. Importance of thorough preparation.
   B. Visualize audience.
      1. Organize subject matter to conform to the requirements of the medium.
         a. Ear appeal.
         b. Action in words and sound.
         c. Voice contrasts to replace facial movements, etc.
         d. Anticipate questions.
   C. Profit from accumulative interest.
      1. Writing broadcast.
         a. Interest caught at beginning.
         b. Use strong words, with rich, meaningful associations.
         c. Speaking style.
         d. Line of thought easy to follow.
         e. Few points illustrated amply.
         f. Strive for an effective close.
         g. Mechanical form.
   D. Rehearsals.
      1. Perfect delivery by practice.
      2. Time limit—*exact*.

V. Presentation of broadcast.
   A. Co-operation with station management.
   B. Think the thoughts and live the part while broadcasting.
   C. Microphone technique.
      1. Avoid extraneous noises.
      2. Master the microphone.
   D. Make use of radio manuscript after it has been broadcast.

AUDITORIUM PROGRAMS

RUTH H. THOMAS
Passaic High School

OFTEN the remark, "Another special program to prepare," attracts one's attention. The several programs, required by the laws of New Jersey, certainly tax the ingenuity of the teacher of speech in finding something entertaining, original, and bearing a message to the student body.

In Passaic High School, a new and progressive plan is functioning successfully. Last June, a general Auditorium Committee of ten students—boys and girls—was chosen. During the summer months, one member of the committee plotted programs for the entire year, which gave a working base for the start in the fall.

For October twelfth, the entire committee worked. They planned a tableau—The Landing of Columbus—to be staged by a group of boys. After several fruitless attempts to interest the boys, they changed their plans and, contrary to the rules of the Shakespearian stage, asked girls to play the rôles of men. Of course, there was no money available for costumes, and so the committee had to search diligently for articles of clothing to create the illusion desired. The tableau was beautiful and effective. Following this, there were two one-act plays, written by a senior member of the group.

For Armistice Day, a boy of the general committee was made responsible. He chose two of his friends to assist him, and after due consideration, decided that the theme of the program should be "World Peace." This time a clergyman, who is a dynamic speaker, was invited to address the student body. The chairman of the committee, after consultation with the principal and the faculty adviser, made all arrangements with the speaker and acted as host while the guest was present at school. The address, a poem, an original talk by a junior, and a musical selection constituted the program, at the close of which the student chairman read the names of the Passaic High School graduates who had died in the World War. With the reading of the last name, a member of the orchestra sounded taps.

A special feature of a two-day exhibit at school was a two-act play, written by a senior. The first act took place in a school-room of one hundred years ago where the children were engaged in conversation about their Latin, ciphers, history, and astronomy.

The second act, which emphasized the correlation of the work of the many departments, represented a school activity of the present

time. The curtains opened on a dark stage as a voice, resembling that of the police voice over the air, announced, "Calling all students. Calling all students. National police calling all students. What do you know of crime? What do you know about crime? Does your school fit you for the honest facing of this great problem? Let us see the work of the various departments in preparing you."

The spotlight followed each speaker in turn as the police voice called Library, with his arm full of books of information on crime in general; Social Problems, with her knowledge from research on the cause of crime; Economics, with his statistics concerning the wealth obtained from the second greatest industry, crime; Commercial Law, with its plea for lawyers who will not yield to monetary temptations. The last character to appear was Crime, who, before the jury of students, dejectedly pleaded guilty to all accusations.

Through the courtesy of Samuel French, "Red Dust" was presented on November the twenty-seventh. The students coached, staged, and costumed this one-act play with very little assistance from the faculty adviser. Two of the general committee even attempted the make-ups.

The program that will be remembered was the one given at Christmas. In searching for suggestions, some one came upon a play which had once been used by a school group. Enthusiasm ran high until there was objection to the burlesquing of Christmas poems. With reluctance, the director gave up the idea of having a six-foot boy recite "The Night Before Christmas" and a gawky senior in Turkish costume give a tap dance.

With Mr. and Mrs. Santa Claus seated in their home, made brilliant with the lights from the beautiful fir tree, came many to contribute pleasure to the great dispenser of happiness. Notes of the Christmas Carols, sung by a quartette, opened the program. Then, eight girls, dressed in ski-suits, gave a Jingle-Bell Dance. An intaking of breath sounded from an audience of thirteen hundred when a charming four-year-old boy walked past the Christmas tree and greeted the white-haired saint, "Good morning, Mr. Santa Claus," and then turned with the same cheery greeting to Mrs. Santa Claus. His gift was a recitation, "The Night Before Christmas." A tap dancer and a violinist brought pleasure to the tired but happy couple. At the close of this unusual entertainment, old Santa asked for gifts for his pack for the people of Passaic. From all parts of the large auditorium came young folks bearing baskets filled with food and toys. Twenty-one families were provided with one or two baskets

of food, and a Boy Scout troop was made happy with twenty baskets of toys, which were distributed Christmas Eve to the children throughout the city of Passaic. What spirit of good-will toward all as the doors were flung open at dismissal time!

After a conference with the chairman of the Auditorium Committee, the High-Y Club at the Y. M. C. A., and the Try-Y Club of the Y. W. C. A., offered to present the program commemorating Lincoln's birthday. The theme of the program was "Truth and Honesty" as portrayed by Abraham Lincoln.

On the twenty-second of February, the committee stressed the characteristics of George Washington, showing him a diligent and honest youth, a resourceful and dependable young man, the clever and understanding soldier, the beloved father of his country. In five-minute addresses, four students attempted to make the student body better acquainted with the first great American. Three musical selections made the program very enjoyable.

And so the students carry on this very practical project which makes them responsible to the principal of the school for all auditorium programs. Are there any benefits accrued from this work? Some might think that the student committee was organized to lighten the work of the faculty adviser. How much less arduous might his task be if he could call in a group of gifted pupils and assign parts for the program, but what a loss to the students themselves!

In this activity, the pupils are developing business ability in making economical purchases, in interviewing business men, and in communicating with publishing houses. The members of the various committees acquire a better understanding of their fellow students, whom they prepare for stage appearances. They learn co-operation with students and teachers who assist and advise them. All in any way connected with this project find the library not a place of drudgery but a source of information to be drawn from continually. No other activity offers greater opportunity for the development of initiative, resourcefulness, sense of responsibility, dependability, and leadership than does the planning and producing of auditorium programs.

INTERPRETATIVE READING IN THE SECONDARY SCHOOLS

MIRIAM B. BOOTH

PROFESSOR Osgood of Princeton has recently traced the accents of the human voice through the writings of England's men of genius. "All true poetry," he says, "is heard, not seen, is music more than matter, and cannot be finally considered or discussed as poetry in other terms. No commentary, nor criticism, nor analysis can realize its true quality as can the ear."[1]

All great literature, whether prose or poetry, is oral. "No style," says William Hazlitt, "is good that is not fit to be spoken or read aloud with effect." The glories of an oral art can be transmitted only through oral expression. This is the ageless inheritance of all English-speaking peoples.

The past decade has seen a revival of interest in a thorough investigation of every aspect of expression. Professor Saintsbury of England, Dr. Rickert of the University of Chicago, and Max Eastman have been outstanding participants in this revival. The recognition of the values of oral interpretation of the printed page has been a natural outgrowth of such investigations. Invariably these studies have revealed that literature, meaning the finest writing of every age, is essentially an oral art.

In the face of such a renewed interest in the oral qualities of literature, it is inexplicable that the *Experience Curriculum in English* published by a Commission of the National Council of Teachers of English in October, 1935, does not give it proper consideration. I quote from the introductory chapter to the study of literature, the entire statement concerning oral reading as such:

> Reading aloud is an experience with literature no longer very common outside the schoolroom. Important when books were scarce, it is now employed chiefly for the enjoyment of poetry and tidbits of narrative. No literary club, much less a family circle, would think of listening to a relay reading of a work which the members had just finished reading silently. The use of oral reading in the literature class should be confined to (1) citation and (2) prepared reading of passages or works notable for melody or dramatic quality.[2]

[1] Charles Grosvenor Osgood, *The Voice of England* (Harper and Brothers, 1935), 56.

[2] English Monograph No. 4, *An Experience Curriculum in English*: A Report of Commission of the National Council of Teachers of English, W. Wilbur Hatfield, Chairman (D. Appleton-Century, 1935), 22.

The implications of this statement are detrimental to the cause of the oral presentation of literature. The treatment of this subject in the suggested units is vague, inadequate, and inconsistent. Even in the literature section designed for the elementary grades, only an occasional reference is made to oral reading, while the reading sections themselves are restricted to "work" reading, all of which apparently is to be done silently. The suggestion is made that oral work be referred to the departments of oral expression, which are found all too infrequently in public school systems. In the chapter on "Corrective Work in Reading," the first section is devoted to corrective exercises for those pupils retarded in the fundamental oral reading habits. Yet no systematic provision has been made for the establishment of these habits. In view of the present revival of interest in oral expression, it is the more to be regretted that the English Council Commission report does not reflect the latest sentiment in regard to the importance of oral reading.

This situation may be the aftermath of one of those hurricanes which at intervals sweep schools of education when interest in some particular project is at high pitch. Within the past two decades, two subjects affecting the field of English have been caught in such tempests. As a result, the methods of teaching technical grammar have been revolutionized. Likewise, now that the furor over silent reading has subsided, general recognition is being given to the fact that there are types of reading for various purposes, and oral reading is being restored, we hope, to a more effective place in the curriculum. To be sure, many schools are yet unaware that the storm has passed, and that leading educators today are convinced that both silent and oral reading should be incorporated in the courses of study of the elementary and the high schools.

The apathy of the Commission may be due also to the absence of a systematic plan for the teaching of oral interpretation in the public schools. Even those members favorable to it would be handicapped by such a deficiency. It is gratifying to know that a committee of this SPEECH ASSOCIATION is even now presenting several such plans, which will be welcomed by teachers of English who are now largely responsible for this work. According to a questionnaire sent to key cities in the East and Mid-West, general agreement exists that oral reading should be taught, but there is no uniformity as to how much time should be devoted to it nor as to methods used. The suggestion that the English "Experience Curriculum" as a whole displays weakness, would be unfair. Most of its features are excellent indeed, and

fully worthy of the Commission and of the Council at large. It so happens that we are vitally interested in the one factor in which the report displays its greatest weakness.

Granting, then, that oral interpretation of the printed page should be retained in our courses of study, the problem of its especial values in the secondary school curriculum still remains. In the first place, it has certain practical applications. Efficiency in skill decreases when that skill is not practiced. Provided any facility has been gained in reading by the end of the sixth grade, it can easily deteriorate if the junior high school pupil does not continue to put it into practice. If training in the aural art is to become an effective tool in the equipment of the youth of today, its use must be thoroughly mastered during the formative period of his life. One need only to observe a reading lesson in any public junior high school to realize that this mastery has too frequently not been gained by the end of the sixth grade.

There is need of a cumulative study of oral interpretation in grades seven to twelve. Reading aloud provides an effective instrument for vocabulary building. The meaning of all words needs not be accurately known in order to understand a passage read silently. Reading a word aloud is placing it in action. Hearing a word pronounced in its context is a method of checking whether or not the child is actually acquiring its use. Not every word will become the child's own, to be sure, but no other means of study is so potent in improving his diction. Of inestimable value in developing a vocabulary sense is the focusing of attention upon the skillful choice of words by such artists as Nathaniel Hawthorne, James Russell Lowell, and Abraham Lincoln. That many competitive college entrance examinations today are based on vocabulary also emphasizes its importance in the candidate's preparation.

If no other factors were involved, the potentialities of the radio alone would justify adequate emphasis upon reading aloud. Wealth of reading material and the introduction of moving pictures were direct and powerful agents in causing the public to become eye-minded. But in keeping with the great laws of the universe, nature supplied an antithesis, requiring that people again become ear-minded. Honest educators admit that the schools have not been able to keep up with civilization, so fast has its wheel whirled during the past twenty-five years. No better evidence of this lagging behind is to be found than in the omission of oral reading or in its subordination to silent reading. If the schools are to keep abreast of the times, a

definite allocation of time must be provided for each. Practically all radio communication is oral interpretation. What better training for discriminative listening to, or for intelligent participation in, radio programs can be gained than by having the ear attuned to the best speech of all times—the great literature of every age?

There are, in addition, certain esthetic reasons why oral interpretation of the printed page should be incorporated in the curriculums of the secondary schools. While it is true that reading aloud is no longer habitual in the family circle, certain situations do arise which require it. Practice in the use of the telephone, to which six out of some three hundred pages in the *English Curriculum* are devoted, may be of utilitarian speech value, but it is inconceivable that such an exercise should replace the esthetic possibilities of interpretation. By implication at least, this is the tendency in modern composition texts. We have no time for everything, it is said, and so let us develop the practical skills. If the pupil does not have intimate contact with literature in school, he will probably never have it at all. Our esthetic tastes are improved by familiarity. According to Dr. Walter Damrosch, symphonic selections which were received coldly in the early history of the radio, are now, after many repetitions, received most enthusiastically by the same audience. Silent reading has its definite place in the curriculum; but it will never increase delight in the sound of beautiful words and phrases, nor will it ever provide that stimulation which comes to the child when he has shared with others that perception of beauty coming through laying hold of significant experiences of the human race as told by some great word artist.

As leisure increases, the cultural value of educational processes becomes prominent. Herein lies the greatest function of interpretative reading. The well-rounded youth grows mentally as he grows in stature. Frequently he is more inarticulate in the tenth and eleventh grades than in any other. There is no better method of assisting him than by encouraging him to read aloud. The secondary school pupil is only a bewildered adolescent who grows mentally as he becomes articulate.

Such growth has been retarded by conditions beyond the control of school systems. In all probability, the time element has tended to crowd oral interpretation of literature from the curriculums of the high schools. Crowded classes, diversity in training and native ability of high school teachers and pupils, speech handicaps of children coming from homes where no English is spoken, and inadequate

texts have made the problem of oral reading increasingly difficult. But there are also other factors. The introduction of biographical, historical, and scientific material into readers has confused teachers inadequately trained to discriminate between material suitable and non-suitable for oral presentation. Care in the selection of passages to be read aloud is of utmost importance in determining the amount of culture received by the high school pupil.

The oral values of prose have been neglected in the secondary schools. In some cases, sight reading is too generally employed. Only a skilled oral reader can hope to read well at sight.

Prose affords an excellent medium for early practice in reading aloud, for the finest prose is written in the conversational style best suited to oral interpretation. "The Pilgrim's Progress,"[3] says Professor Osgood, "like all great prose, has the living quality of speech, and reveals the highest power not to the eye but to the ear; which is perhaps not strange in the writing of one for whom public speech to simple people was an everyday practice." Samuel Johnson's prose style was immeasurably improved after he became a noted conversationalist.

High school students may be familiarized with the beauty of the delicacy and variety of phrasing in the writing of Sir Thomas Browne, of Lamb, of Ruskin, and of Ellen Glasgow. Too long have we failed to gain, and to enable others to gain, their rightful esthetic pleasure from the writings of such authors, because we have failed to realize that theirs was essentially an oral art. Alliteration, assonance, balance, symmetry, and tone color are all elements which make a study of prose fascinating. Occasionally the emotion of prose is so heightened that it advances into the realm of poetry. It is then that the melody and the cadences become marked.

Scientifically speaking, poetry may dwell either in the body of prose or in that of verse. Because under strong emotion speech tends to become metrical, poetry has become associated with verse and the terms are commonly synonymous. Both forms have definitely marked rhythms. Those of prose are irregular, while those of poetry are regular and are superimposed upon a recurring metrical pattern. According to Wordsworth, "the only strict antithesis to Prose is Metre." Recent investigations have demonstrated that the paragraphs of the best prose writers follow a definite pattern of sentence length and of phrasal rhythms. While a technical study belongs to

[3] Osgood, *op. cit.*, 268.

college work, the knowledge that literature is not vague or illusive, but has rhythmic pattern, is helpful in aiding the high school student to appreciate the beauty of writing, and thus is of value in his cultural growth.

In using the term poetry, however, we refer to that great body of inspired verse which may rightfully be designated as poetry. It must be borne in mind, of course, that not even the greatest of writers of either prose or poetry is able to sustain indefinitely the strong emotion of an inspired passage. The organ tones of certain portions of *Paradise Lost* are all the more majestic when placed in contrast to the great body of Milton's harmonious but less impassioned blank verse. Edna St. Vincent Millay's *Renascence* is notable chiefly for the exquisite lyric on rain which is embodied in it. It is important that teachers of interpretative reading familiarize themselves with the basic critical principles underlying the art of poetry, so that they may choose poems with understanding rather than with, in the words of Hervey Allen, merely "emotional capacity for loose admiration."

Certain types of poetry are obviously well adapted to the adolescent. Ballads, short narratives, and vivid portions from longer narratives supply admirable material for oral interpretation. Humorous poetry also has unsuspected possibilities. In these, as in all forms of poetry, such perplexities as the inverted order of sentence structure, the use of figurative language, and compactness of form, must be made plain to the student before he can hope to grasp the significance of this category. A study of background is likewise essential. What the poet has attempted to do and his degree of success in doing it are two questions which should ever be in the foreground in interpretation. When a poet speaks in many voices as does Robert Frost, the task is redoubled. Mr. Frost is pleased when the reading of his own poetry coincides with the anticipation of the listener, because to him that indicates that the latter has caught the sound of the voices recorded.

Oral interpretation of poetry requires, furthermore, instruction in the simpler verse forms, and an understanding of the manner in which sound and meter are suited to sense. No maturity of intellect is necessary to comprehend, when demonstrated aloud, that the galloping rhythm of Browning's *Cavalier Tunes* differs from the elegiac quality of Tennyson's *Crossing the Bar*. Frequently a reading by the teacher of a particular poem or of poems, illustrative of varied rhythms, helps to clear up obscurities. Mere imitation must, however, be avoided. It is the function of the teacher to lead the student

to know how to do it. "I'd rather he said it for himself," says Robert Frost. A feeling that the sentence rhythms of poetry are superimposed upon the meter of poetry can be obtained only through much listening to, and practice in, reading aloud. No other medium will suffice. To share effectively with others these inter-related forms, practice in short prose selections and in the simplest forms of poetry —often in concert—are helpful before intricate forms are attempted. They will assist in avoiding those common faults of oral interpretation so deplored by Lawrence Binyon, to be "matter-of-fact, or arch or lugubrious, or, almost worst of all, to be dramatic where the poem is lyrical and nothing dramatic was intended by the poet."

With the introduction of lyric forms, it is necessary that the students' ears become attuned to the delicacy and the variety of their harmonies. "Now I know what they mean by the music of Keats," once murmured a high school boy as his teacher finished reading aloud the "Ode to a Nightingale." Had that teacher never been trained in the art of interpretative reading, such verbal music had never been revealed to this lad.

Youth in his teens can be taught to be aware of the value of rhyme; of the real beauty of the rhythms of poetry which lie in the variations within their consistent regularity; and of the sensuous values of tone color. With the recognition of such values, he will approximate the experience of the author, and this is the essence of all interpretation. Thus will he be enabled to complete the circle started in the mind of the poet who conceived the poem, and finished only when recreated in the mind and the soul of the reader. And thus will he have grown, not only in stature, but in mind and in spirit.

When directed intelligently, group participation serves as an excellent medium for the interpretation of either prose or poetry. In large classes, it is impossible to give sufficient practice when reading is confined to individuals. Reading lessons in which all have a share take on new life and vision. Here attention is directed toward bringing out the meaning by means of correct expression. Such an exercise can be conducted only after the class has agreed upon the author's point of view, and upon the division of the thought groups for the most effective interpretation.

The current vogue of verse speaking choirs or choral reading groups presents grave dangers as well as tremendous possibilities for students in the secondary schools. It is a delicate flower and must be nurtured as such. The gravest danger lies in its appeal to teach-

ers insufficiently grounded in knowledge of the true technique of poetry, or too insensitive to its harmonies. Lack of judgment in choosing suitable poems for presentation offers another pitfall. Highly personal meditative lyrics such as Wordsworth's "I Wandered Lonely as a Cloud" are not material for choral reading. Again over-emphasis may be placed upon the dramatic or even upon the spectacular by means of costume and lighting effects. An intelligent presentation of a program composed of an antiphonal selection from the Bible, a ballad or two, a humorous selection, and one or two poems of impersonal lyrical quality, is wholly satisfying to those who love poetry for its own sake. When dramatic action or dancing is introduced, the value of the poetry is surely lost. Extraneous elements introduced into the oral interpretation of poetry may easily lead to a confusion of the arts.

In its highest form, however, choral reading can be, both to the participants and to the listeners, a beautiful and artistic experience. It is an excellent means of voice training, as it brings out all the richness of the tones and overtones of the human voice. When many voices are perfectly blended, those harmonies are multiplied many times. Choral reading has awakened such a renewed interest in poetry as has not been manifest since the days of Amy Lowell and the Imagists. It is a powerful factor in developing the personality, not of one only, but of many; and its social value, in that it influences large numbers of people, is incalculable.

Verse-speaking choirs have a real place in the secondary school curriculum. Whether through this instrument, or through that of individual oral interpretation, let us not deny our youth the influence of frequent contact with the melodious eloquence and the mobility of thought so beautifully expressed in the best literature. The value of its oral expression, whether from the practical, esthetic, or cultural point of view, is admirably summed up in a passage from Scott and Chandler's "Phrasal Patterns in English Prose."[4]

> Vocal expression, governed as it is at every point by physical reactions to emotional states, records the soul's evaluation of each passing item in the stream of consciousness. The brilliant in thought becomes the brilliant in tone; the sublime in conception attunes itself instinctively to tonal subliminity. The listener responding to every motion of the voice translates this vocal stream into sympathetic physical reactions, and these in turn arouse in him the original emotion. Oral literature—? Indeed, other than oral, what literature can we have?

[4] J. H. Scott and Z. E. Chandler, *Phrasal Patterns in English Prose* (Ronald Press Co., 1932), 301.

THE DEVELOPMENT OF LITERARY APPRECIATION THROUGH SPEECH

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I TEACH in a medium-sized high school,[1] located in a small town in Wyoming. It's a county high school, the county itself being twice the size of the state of Connecticut in area. The students come from distances of fifty and sixty miles. Many of these boys and girls have never been outside of the county. The largest town they have ever been in is the one in which the school is located—a town of about 1,500 population. A few of them have never before seen a railroad train. Some of them have never been to a theater, listened to a concert, heard a lecture, or tuned in on a radio program. These young people have been brought up in the saddle, have helped round up cattle or herd sheep, and can tell you all about branding or shearing. But they know nothing of Shakespeare, Scott, Browning, Tennyson, or Whittier. And what is worse, they do not particularly care to know anything about them. Give them a copy of *Ace High, Western Stories, War Birds,* or *True Story* and they are satisfied. This is their literature.

With this background, family influence, and "literary" training, they enter high school. Then we who are concerned with opening the eyes of these students to a broader and more interesting world must develop a liking for good literature—the literature that will enable them to get vicariously those experiences which they will never be able actually to get. It is no small task, but it is not an impossible one.

To begin with, we believe that the easiest and best approach to literary appreciation is through the door of oral reading. Appreciation is more than intellectual. It is emotional as well. Silent reading may bring an intellectual comprehension of the author's meaning. But oral reading, properly done, will bring not only intellectual understanding, but emotional meaning as well. By pronouncing the printed words with the same feeling the author experienced when he wrote them, the reader is led to experience kindred emotions. To the visual image of the printed page is added the auditory image of the sound of the words as they are spoken. Add to these the kin-

[1] At the time of writing, the author was head of the Speech Department of Campbell County High School, Gillette, Wyoming.

esthetic sensations brought about through movements of the body, and the total impression is deeper and more poignant. The pupil's appreciation is more complete. His eyes have been opened to a new and pleasant experience.

Our aim in oral reading is to develop in the mind of the pupil the realization of what Lee Emerson Bassett calls "the cultural and humanizing possibilities inherent in the best literature."[2] We attempt to make good literature become a real and living thing in the mind of the student. The reading doesn't become an end in itself, but only a means to an end—the development of a sympathetic understanding of, and a genuine liking for, good literature.

Now this sounds easy, but it is far from that. Remember, we are dealing with pupils whose literary background is made up of such choice bits of prose as may be found in *Weird Stories, Adventure Magazine,* and *Physical Culture*—whose poetical education and interests have reached the advanced stage of *Captain Billy's Whiz Bang* and *Hot-House Poetry.*

But we begin the process by positing the hypothesis that appreciation of good literature must be *taught*—and that in the teaching, the student must be led, not driven. We believe that once we can get the student to experience the *emotional reactions* inherent in good literature, half of our battle is won. We do not stop when we have obtained an intellectual response. This isn't enough to sell him on the proposition. We go still further and try to get him actually stirred up about it. Once he experiences a pleasant emotion about a piece of literature, he will like it. He will want more of the same. And as soon as we get him to this stage, the rest is easy.

But this securing of an emotional response from the student is one of the biggest problems we must face. Students very often give evidences of intellectual comprehension without manifesting any enjoyment or realization of imaginative and emotional values. Under such circumstances, it remains for the teacher to quicken their imaginations and to open their eyes to these finer issues.

In this connection, we find that keeping the atmosphere of the classroom always friendly is helpful. Criticisms of the pupil's efforts are always fair, patient, constructive, and encouraging. Negative, fault-finding criticisms and comparisons of the efforts of one pupil

[2] Lee Emerson Bassett, "The Oral Interpretation of Literature" in *Speech Training and Public Speaking for Secondary Schools* (A. M. Drummond, Ed., Century, 1925), 203.

with those of another put the pupils on the defensive. They develop a feeling of inferiority and self-consciousness. They become afraid. In class, the criticisms are directed only toward the problem of how best to interpret the literature read.

In solving this problem, the teacher's attitude is vitally important. Free, spontaneous, and true expression can be secured only under normal, friendly, and encouraging conditions. And it might be well in passing to mention the fact that sham and pretense on the part of the teacher will not bring about successful results. She, too, must have genuine appreciation. Anything else will rapidly be discovered by the pupils.

Now, of course, the teacher is not the only factor in this problem of teaching literary appreciation. The pupil, too, is an important consideration. Not only that, he also is a bit of a problem himself. At times he appears absolutely to defy solution. He seems to be a totally hopeless proposition. A little patient analyzing, however, often reveals that he isn't quite beyond redemption.

Classifications are always dangerous. Perhaps, without being too arbitrary, we can attempt a loose grouping, however. If we were to group the major difficulties encountered in deriving emotional responses to good literature in the pupil, we should find that the result would be about six definite obstacles which must be overcome.

Perhaps the pupil's imagery is insufficient. Or, he may not be trying. Possibly he is leading a highly stimulative existence (which is entirely possible in our modern rapidly moving society), and this is leaving him emotionally overstimulated. Again, he may be so physically exhausted, from one cause or another, that he has insufficient vitality to respond to the selection. He may lack sensitivity to the finer feelings of beauty and sentiment. Or, finally, he may over-intellectualize the selection to the extent that he refuses to give outward expression to feelings he may actually be experiencing inwardly.

Time will not permit a detailed analysis of the methods we use to meet each of these problems. I can only, in a very general way, suggest methods which we apply to all of them.

In the first place, we acquaint the student with the aims and goals of good interpretation. This serves to clarify the problem for him. If he knows what he is trying to do, the path to accomplishment becomes easier. He has a right to know, and nothing is to be gained by keeping this information from him.

The next step is the responsibility of the teacher. She must see

that the pupil is provided with selections that come well within the realm of his own emotional experiences. For instance, we find that those students who have personally seen Teton Mountain in Wyoming respond with a great deal more enthusiasm to Sarett's *Teton Mountain* than do pupils who have never seen it. One instructor tried using a very beautiful photograph of Teton Mountain, showing its rocky peak, the scarf of clouds surrounding it at timber line, its glaciers and rocky crags. She allowed the pupils to look at the picture and then read the poem. The result was a very fine emotional response in the readers. Following this, a question put to the pupils revealed the fact that everyone of them liked the poem. The same thing was tried with Markham's *The Man With the Hoe.* Millet's picture was shown and then the poem was read. The results were just as satisfactory. It is to be very seriously doubted, however, whether any real response to such a poem as Amy Lowell's *Patterns,* for example, could be obtained from a high school pupil. The emotional responses are entirely outside of his experiences. Hence he finds it utterly impossible to react to the selection. We must begin with something well within range of his comprehension and personal experiences.

We know that knowledge brings understanding, and that to understand is to appreciate. Then let us apply this to the problem of developing the pupil's literary appreciation. The more the pupil can learn about the selection, the better he will appreciate it. This learning can proceed in one of two ways. The first is bad. The instructor says to the pupils: "Tomorrow you are to report on the author of this poem. Look up Mr. X in the encyclopedia and in *Who's Who* and bring your information to class." The pupil will perhaps fulfill the assignment, but not with any great amount of interest. It's just another assignment, and has no particular bearing, as far as he can see, upon the poem being studied. A better method is to present the assignment in such a way that the pupil's curiosity is aroused—in such a way that he will fulfill it in order to find out something he *wants* to know. The teacher raises the question: "I wonder why Mr. X wrote this particular poem. Jack, just why do you suppose this was written?" Jack, of course, doesn't know, but he'll probably hazard a guess. Then Elizabeth will have another idea, and finally the rest of the class will venture some conjectures. After a sufficient number have guessed as to the reason, it's suggested that they discover the real reason by class time tomorrow. Because the problem has become something real and something that bears a direct connec-

tion with the poem under consideration, the whole thing takes on new meaning for the pupils. They fulfill it with interest and enthusiasm. They tumble all over each other the next day to be the first one to reveal the information they discovered about the author, his life, eccentricities, habits, and interests—just why he wrote the poem, and many other points the teacher didn't even ask them to find. Of course, to make certain that the *proper* information is discovered, the instructor subtly mentions sources of information. But the upshot of the whole thing is that new interest is evidenced by the pupils. And without any particular effort on the part of the instructor, all they discover is automatically associated with the selection being studied.

After this, the mechanical devices, which any teacher of speech and interpretation already knows, are brought into play. Pantomime, movements, bodily postures, attitudes, and verbalization. These, together with the previously mentioned devices, result in new meaning, deeper appreciation, and a corresponding increase in interest and enthusiasm.

Lastly, but as one of the most important steps in the whole process of developing literary appreciation through speech, we come to the problem of bringing the student to realize that the emotions in the selection are the objectified emotions of the author. The writer of lyrics, or of the speeches of a drama, or of the conversation in stories or novels is "talking" and "hearing" as he writes. He is experiencing the inner articulations, the auditory images, and the emotional responses that belong to the words. The words are the objectification of his experiences.

In re-reading the words of the author, the interpreter must experience this same "talking," "hearing," and "emotion." Only in this way can the reader recapture the spirit and feelings of the original writer. And just so far as he does this, does he develop full and complete appreciation of the literature being studied.

Schauffler, in a poem called *The Tryst*, pictures for us an old lady who, for a long time, had been bothered by seeing her neighbor's husband pass her house each evening, walk out across the meadow, and over the brow of a hill to a near-by woods. One day her curiosity mastered her and she asked her neighbor why he went.

"To look at the sun-set," she was told.

She could not understand this and asked, "What's there to see in a sun-set?"

"Look for yourself," was the answer.

That evening as she was preparing her evening meal, she looked out of her window toward the west and discovered that "the sky was a nice red birthday cake spattered with candles." She stopped her baking and stood there looking outdoors as though

> One of those fairy tales were true
> And she was a princess with nothing to do
> But watch a girl sewing with silver thread
> On pink satin curtains to hang round her head.
>
> She hurried across and opened the door.
> She had never seen anything so pretty before.
> Then under her eyes things turned to a dome
> Of melting gold, like a honey-comb.
>
> Some bee must have come from that fairy hive
> And stung her, for she felt all alive.

Then the poem ends with the old lady saying thoughtfully to herself,

> Funny what tricks your eyes will play
> If anyone happens to show them the way.

We teachers of literature have as our primary duty the job of "showing the way" to appreciation and understanding of good literature to the pupils with whom we come in contact. There is no such thing as too much care, too much patience, or too much thoughtful direction and study in this task. If good literature is to play the part which it ought to play in moulding the characters of our high school pupils, it must be given a fair chance. And this chance is not given unless we recognize that the developing of literary appreciation through speech is not a matter of mere mechanical correctness. It is, in the final analysis, the result of sympathetic entry into the spirit of the writer. Without this point of view, without this training, and without this opening of the pupil's eyes to these vicarious experiences, no education can be complete.

A COURSE IN SERIOUS CONVERSATION FOR THE SECONDARY SCHOOL

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LEADING educators[1] tell us of the importance of the school's considering contemporary crucial problems of a social, economic, and political nature. We agree with them, but continue teaching the traditional curriculum, insisting that we can do nothing until that curriculum is radically reorganized. Investigators[2] tell us that conversation is one of the most important of the speech skills. Again we agree, but continue teaching public address, oral interpretation, and voice and diction, insisting that conversation is so intangible and the class-room situation so artificial that we can do nothing directly about it.[3]

In this paper the writer hopes to indicate how the secondary school teacher, particularly the secondary school teacher of speech, can do a great deal about teaching both current problems and a type of conversation, perhaps at first thought seemingly totally unrelated one to the other. Inasmuch as there appears to be little likelihood of an early revision of the curriculum (desirable as such a revision is), treatment of social problems must take place, if at all, through the curriculum as it now exists. Speech, already recognized in many curricula but still struggling to justify itself, offers one approach to our dual problem. In fact, speech offers peculiar possibilities, for in itself it is for the most part a skill, or a group of skills, containing at the secondary school level little subject matter in its own right. Yet to be vital, it must deal with subject matter, or it becomes empty, detached from the contexts from which it developed and in which it has its uses. This discussion, then, is an attempt to show how one of the speech skills, the neglected skill of conversation, may be the necessary means whereby the equally neglected social problem may be incorporated into a course in the traditional curriculum.

As its chief tool the course of which the writer is thinking (call

[1] See the writings of Rugg, Kilpatrick, *et al.*

[2] For example, see the studies reported in Lyman's *Enrichment of the English Curriculum*, 213.

[3] Oliver, "Conversation in the Speech Curriculum," Q. J. S., XVIII, 110; Howes, "Training in Conversation," Q. J. S., XIV, 253–60; Holmes, "Conversation in School," *English Journal*, XVIII, 712–720.

it speech, social science, or English) will use the techniques of serious conversation, the type of conversation which verges closely on what we ordinarily call group discussion. The instructor would attempt to develop in his students the following characteristics:

1. Being actively and positively interested in and informed on the problems of society.
2. Thinking in terms of membership in a group discussing a topic in which all are informed and in which all are interested.
3. Being open-minded, not prejudiced.
4. Thinking clearly and accurately.
5. Willing to contribute, and to contribute effectively, a carefully prepared and tested opinion.
6. Having a feeling for the group; not boring, untactful, contentious, or "long-winded."
7. Having intellectual curiosity; being interested in ideas, things, and people.
8. Willing to listen as well as to contribute.
9. Desiring to further the formulation of a satisfactory group opinion or plan.

Such a course needs problems to discuss. What more vital problems could be considered than the contemporary problems listed below? This list is meant to be suggestive of the sort of problem that would form the subject matter of the course.[4]

A. Social Problems.
   1. Divorce.
   2. Crime.
   3. City planning.
   4. The social aspects of technocracy.
   5. Prohibition.
   6. The physical beauty of our community.
   7. Social and esthetic aspects of housing.
   8. Probability of more inventions in the future; possible effects.
   9. Working in the occupation in which one wishes to engage.
   10. Real *versus* formal freedom.
   11. The social forces controlling politics, the schools, etc.
   12. Social reconstruction.
   13. Nationalism.
   14. A dynamic social order.
   15. The "social" *versus* the "self."
   16. Public opinion and social progress.
   17. The new social order.
   18. Social and economic planning.
   19. Cultural and esthetic civilizations.
   20. Religious beliefs.

[4] The list has been compiled from the writer's observation and reading and owes much to Bruner and Linden's *Some Problems of Contemporary American Life.*

21. Freedom of speech and civil liberties.
22. Relations between racial groups.
23. Equality of educational opportunity.
24. Propaganda in school and out.
25. Conservation of human resources.
26. Use of leisure time.
27. The changing status of the family.
28. Social insurance.
29. The government's responsibility in social welfare.
30. Democracy, traditional and dynamic.
31. Urban and rural life.
32. The influence of inventions for pleasure and comfort.

B. Economic Problems.

1. Economic aspects of the Philippine independence problem.
2. The profit motive in American life.
3. The inflation of money.
4. Unemployment.
   a. The amount of work to be done.
   b. The effect of technological advances.
   c. The influence of women workers.
5. Poverty in a world of plenty.
6. Transportation.
7. Industrial monopoly.
8. Economic aspects of technocracy.
9. Economic aspects of housing.
10. Governmental control of industry.
11. Inter-governmental debts.
12. Equality of economic opportunity.
13. Money value as a measure of utility.
14. The destruction of property as a means of increasing money value.
15. The competitive system and a fair price to the consumer.
16. Judging the value of purchases.
17. Ending depressions by spending.
18. Advertising, its place and values.
19. The economic value of our present, or of any, educational system.
20. The minimum essentials of life to every one in a world of plenty.
21. Foreign markets and domestic "hard times."
22. Price of rural products *versus* price of manufactured products.
23. Effects of mechanized farming.
24. The tariff.
25. Farm mortgages.
26. Distribution of farm products.
27. The spread in price between what the farmer receives and what the consumer pays.
28. Co-operative buying and distribution.
29. Substitutes for the price system.
30. Economic aspects of housing.
31. Individual *versus* corporate enterprise.
32. Conservation of natural resources.

33. Capital and labor.
34. Occupational maladjustment.
35. The distribution of the national income.
36. The power of the banking interests.

C. Political Problems.
1. American imperialism.
2. Forms of democratic government.
3. Political aspects of the problem of Philippine independence.
4. Bonuses and pensions to soldiers.
5. Legislation and lobbying.
6. Political aspects of technocracy.
7. Political aspects of housing.
8. Taxation and financial support of the government.
9. Possible rearrangements in the relations of nations.
10. Federal aid to poor communities.
11. Relief.
12. Nationalism.
13. Government by minority.
14. Disrespect for the law.
15. Effect of innumerable laws: over-legislation.
16. Government by political parties.
17. Lack of interest in civic affairs.
18. World peace.
19. Neutrality.
20. Immigration.
21. Politics and business.
22. Centralization *versus* local self-government.
23. Lack of permanency in government.
24. Propaganda in government.
25. Corruption and inefficiency in government.
26. The war debts.
27. Isolationism *versus* internationalism.
28. Radicalism in politics.
29. The Constitution and the Supreme Court.
30. Government spending.

These problems represent a group from which may be taken topics for serious group conversation. Many of them overlap; many of them would not be considered, at least, not as stated. Many of them would be developed through the ramifications of others. Their important characteristic is their organic relation to our social order.

The particular problem to be discussed should grow out of the group's interests. Past experience has shown that just such problems are well within students' range of interests. Once a beginning is made, the interests of the group expand and soon lead from one problem to another. No attempt should be made to force a choice of topic on the students. While it is true that suggestion and guid-

ance are often helpful, particularly if the students have not been accustomed to such procedure, it seems to the writer that the actual statement of the problem for the students is undesirable. Let the students feel their way. If necessary, areas for discussion may be suggested, but the selection and statement is an interesting and an educative task for the students themselves. Most current problems have a local aspect which may well serve as the starting point. As a study of the local aspect is made, the subject leads on to wider application and often into more important problems.

It is always desirable for the instructor to see that the problem is somewhat partitioned before the study progresses far. Lacking this partitioning, the student finds himself confronted with such a mass of material that he is at a loss to know what to do. If, however, the problem has been partitioned, preferably by the students themselves, the information secured will tend to group itself around the relevant phases of the problem being considered. The student tends to think in terms of those phases. The more or less irrelevant phases may be followed up at a later time and may indeed lead toward some other major problem. In many cases these other phases will become so interesting that the students will demand a consideration of them.

If good, serious conversation and discussion are to result, the students must have a relatively complete knowledge of the problem. As has already been stated, speech skills cannot exist in any real degree apart from content or substance. Hence, a very important aspect of such a course involves the selection of materials. Very often in similar situations, instructors have handed prepared bibliographies to the student. However, the student is not going to have bibliographies handed to him throughout life. Here is an opportunity for him to learn to use the library. It is true that the instructor must be sure that materials are available, but it is unwise for him to have them placed on a special table or shelf. It is far better for the student to get the practice in how to find materials and to get the thrill of uncovering information not found by other members of the group.

The preceding paragraph is not meant to imply that all materials are to be found in the library of the school. The public library should be used. Very often, too, the state library will be glad to furnish materials not available locally. Furthermore, since the problem will ordinarily be opened up by a consideration of its local aspects, much information may be collected before resorting to the library. Conferences and interviews with local people not only are practical and

valuable experience for the students, but also will often give valuable information and points of view. Trips and visits to various parts of the community which are involved in, or help reveal, the problem tend to give vivid and concrete information as well as attitudes. In the case of some problems, such as a consideration of chain stores as a means of distribution, an excellent opportunity for local investigation and experimentation presents itself. In other words, the environment becomes a part of the curriculum. As the problem begins to unfold to its larger aspects, as it inevitably will if permitted to do so, then, of course, the library is the great source of material.

In conducting the actual serious conversations or discussions, the instructor should stay in the background. He should permit the students to have the practice and opportunity of leading the discussion. If the class is divided into small groups with each group studying a different phase of the problem, as may be the case if enrollment is large, there may be a separate leader for each group. From time to time, however, the entire group should report and discuss as one body.

As the discussion proceeds, many opportunities for the development of attitudes toward what constitutes proof, toward tests of evidence and the like, will be found and taken advantage of by the alert instructor. Discussion of such matters will mean more to the students under such situations than if they had been presented abstractly, completely out of context from real and vital situations. No better crucible for the checking and testing of the students' thinking can be found than the give and take of lively conversation and discussion with their peers.

It is in the midst of discussions of gripping problems, too, that the instructor can in a vital way permit the students to develop for themselves proper standards for their serious conversation. With proper guidance and suggestion, they will readily see that the conversation must be purposeful; that there must be an agreement on the meaning of terms; that accuracy in the statement of facts and quotations is important; that there is always more than one side to a problem (in fact, often more than two), and that each side should be given a hearing; that a "black or white" attitude is sometimes not so efficacious as a "more or less" attitude; that early generalization is dangerous; that large issues may often be best treated by a separate consideration of elements; that egotistic and "long-winded" speakers often waste the time of the group; that frequent summaries and

statements of the exact point reached are helpful; that premature conclusions are unwise; that minority conclusions are often justifiable; that many contributions are essential; that the purpose of the conversation is not debate, but a search for the truth so far as it can be determined; that arguments over technicalities get the discussion nowhere; that integration rather than compromise is desirable. Before they are hardly aware of it, they will have decided unconsciously that improvement in group technique is highly correlated with progress on the problem. With proper approaches, they will learn to trust the group. They will realize that the group mind is superior to the individual mind, that the experience of all is richer than that of any one.

Indoctrination on the part of the instructor should not be a problem with such a set-up. The instructor should never force a conclusion. With all available information before them, the students will come to their own conclusions. It is the instructor's place to check the processes of thinking. The conclusion will almost always be a satisfactory one to the instructor if these processes of thinking are adequately tested and checked. Since the students will have to make their own conclusions in life, there is no reason why they should not be permitted to do so in the school-life situation.

Here, then, is a course which, in the traditional curriculum, uses the environment as its course of study, which includes life as well as preparation for life. It develops habits of thinking and of investigation. It gives practice in checking and testing thinking without indoctrination. It gives practice in solving, or at least in meeting, real problems. It is made up of a wealth of real and vicarious experiences. It develops habits in the use of the library and skills in conducting interviews and conferences. It uses as a tool the most important yet the most neglected of speech activities. Most important of all, in doing all of these things, it is assisting in the formation of group opinions about the really vital and crucial problems of our day.

RHYTHM IN BODILY ACTION AND CREATIVE DRAMATICS

CARRIE RASMUSSEN
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WHEN we are asked why rhythm should be used in relation to bodily language or oral language, or in turn in relation to speech, we can only suggest that if we look carefully about us we shall perceive that all natural movement, whether it be produced by a human being or by natural forces, is rhythmical. There is rhythm in the rotating of the stars in the heavens, in the coming and going of the wind, in the swaying of the branches of the trees, in the flapping of the wings of the bird, in pushing one foot ahead of the other in walking, in the beating of the pulse, in the sound-making and pausing of speech. In fact, there is rhythm in all the expressions of life about us, as well as in all forces of nature. Rhythm is life unimpeded. The word rhythm comes from the Latin form "rhythmus," which means *a flow*. Whenever this flow of life is restricted, we find unnaturalness, lameness, inhibitions, inability, death! Is it any wonder then that man has an inherent sense of rhythm, a sense of accomplishment, a sense of well-being, a sense of real pleasure when he finds himself doing things rhythmically, easily,—in tune?

It must be understood that rhythm reveals itself in different ways; that there is the rhythm of mechanical exactness, which repeats itself in definite patterns as we see in the clicking of the machine and there is the larger rhythm which is deeper than regularity; it gives and takes and suits itself to its space and medium, such as we see in the pause, in the fast and slow movement in speech, in the deeper something that people who feel sensitively can put into the reading of poetry, that others can put into a dance, and that still others can put into a piece of art. Mechanical rhythm is familiar to all, but it is through the perceiving of this larger rhythm, the plastic suiting of things to their spaces, that we must try to help others bring out the beauty in things. It is a rhythm of the *whole* that we must perceive to put ourselves in tune. It must be within ourselves, and all our functions, not an awareness of its existence in all the universe, to intensify and beautify our abilities.

If we see rhythm all about us in all manifestations of nature and life, we must look upon it as the natural thing, the normal thing,—a

balance between tension and non-tension—to be desired by all, to be had by all. We must realize that not having it means disability, incapacity, deadlock.

We must see the universality of this thing we have named rhythm; its application to all of life; how first it is in all of nature, then how the artist, whatever kind he may be, evolves a rhythmic whole out of apparently chaotic parts; how the scientist analyzes constituent parts of the enigmatic whole and discovers the eternal rhythmic working of things. One day when we know more about the innate workings of the world and of life, we may discover that we are so much a rhythmic part of it all, as we are of life itself, that we cannot escape it. Perhaps we then shall do more to further its unfoldment.

If we have this larger appreciation and sensing of the thing we know as rhythm, we shall take every opportunity to feel it, discover it, know it, be it. We shall try to find it in everything we do. We shall not say that it is existent in one thing any more than in another, but shall try to discover its potentialities and possibilities in one thing at a time.

Just as there is rhythm in art, in music, in the breeze, in the heart, so is there rhythm in bodily action. The more the sense of it is developed in movement, and the rhythmic movement is impeded, the more artistic and free will be the result.

Because beauty and everything about us seem to exist in rhythmic puissance, it seems logical that children should be exposed in various ways to the understanding and joy of rhythmic life. Some children have an innate feeling of it, and need little urging or exposition; but there are others who do not seem to feel it, who do not sense the beat or sweep of music,—to walk, to run, or to skip in time. Perhaps the reasons for this lie in the background and environment of the child, but the obvious and remedial cause is a lack of co-ordination between the mental picture of the action and the motion of the body.

The auditory sense of sound and the bodily sense of rhythm seem to co-ordinate naturally in the development of rhythmical movement of the muscles; therefore, music is a definite aid in rhythmic training. The rhythm heard by the ear can really be translated into movements of the body. If simple music is played, children soon grasp the beat, and they mark it by an accented step, run, hop, or jump. When this becomes easy, more difficult music can be played; where

variable tempo is to be observed, then still more difficult music for intensity, pitch, subordination, and so on.

Soon the child begins to know himself and his possibilities, and with this realization comes a new awakening. The body becomes a beautiful instrument for the expression of creative thought. After the child realizes the possibilities of the body as an instrument of expression in rhythmic movement, dramatic rhythms may be explored and experimented with, for there are untold creative possibilities in dramatic rhythms. From dramatic rhythms it is quite natural then to pass to creative dramatics. With a background of work in rhythm, children evidence more art and ease in creative dramatics, and they seem to have a keener sense of movement and of space. Like all other things, each story has an underlying rhythm, and children must find and blend its parts into a unified whole to bring out the beauty and meaning.

Bodily Rhythms

Because groups of children can participate in rhythmic dramatics, this form of activity is invaluable in liberating the bodily tension of the self-conscious child, and in controlling and directing the impulsive and excitable movements of the noisy or overly aggressive child. As the children listen to the music they are unconsciously getting the pulse and feeling of it, and gradually this is expressed in the movements of their whole bodies. Thus expressions which were at first crude and vague become rhythmic expressions.

Procedure with small children:

Relaxation

Methods to Obtain Complete Relaxation for Young Children

1. Have children rest while soft music is played on the phonograph or piano.

Suggested music: *To an Evening Star*—Wagner
A Love Dream—Liszt

2. Have children lie on the floor in a relaxed position. Compliment those who are able to close their eyes, to relax their arms and legs, to be good resters; this is an incentive.

3. Have children imitate Raggedy Ann and Raggedy Andy standing and walking, after lying on the floor has been successful. Have them remember these dolls have no bones; they flop and fall.

Action Rhythms

The most natural thing for a child to do in action is to walk. After practice in walking in time to music, it will be easy to proceed

to the other rhythmic activities similar to walking, such as running, skipping, marching, and so on.

a. Walking—natural, sad, frightened, glad, sneaking, etc.
   Music: (suited to tempo)
   Minuet—Mozart
   Poupée Valsante—E. Poldini
b. Running
   Music above played fast, or
   Gypsy Rondo—Haydn
   Fifth Nocturne—J. Leybach
c. Skipping
   Rustic Dance—Howells
   Sing a Song of Sixpence
d. Marching
   Parade of the Wooden Soldiers
   Stars and Stripes Forever—Sousa
e. Swing and See-Saw
   Melody in F—Rubenstein
   Spring Song—Mendelssohn
   Valse Bleue—Poldini
f. Hopping
   Music in any Physical Education Music Book.
g. Leaping
   Music in any Physical Education Music Book.
h. Sliding
   Music in any Physical Education Music Book.
i. Twirling
   Music with runs in it
j. Balancing
   Barcarolle (*Tales of Hoffman*)—J. Offenbach

And so on, until the children have experienced all kinds of rhythms to music,—those of animals, mechanical objects, imaginary people and things, flowers, and elements. Then, some of these rhythms can be put into stories and played with great ease, and fun, and freedom. By this time the children should be prepared to play legends and stories from literature with some of these movements in them; the result should be more artistic than it otherwise might have been, and it will be. *The Quarrel of the North Wind and the Sun* is a good one with which to begin. It has the sun walking, the wind running and blowing, the flowers growing, and a very little conversation.

The children are now ready to begin the dramatizing of any simple story, and the artistic movement of the body will carry over into that dramatization. The improvement in word usage, sound, and conversation is another story.

THE FORUM

Editor of the QUARTERLY JOURNAL OF SPEECH:

The following have been chosen by the Nominating Committee of the N.A.T.S. for the 1937 candidates for office, subject to the election at the St. Louis Convention:

President—Herbert Wichelns, Cornell University.

First Vice-President—A. Craig Baird, University of Iowa.

Second Vice-President—John Casteel, University of Oregon.

Members of the Executive Council—Ralph B. Dennis, Northwestern University; J. M. O'Neill, Brooklyn College; Frank M. Rarig, University of Minnesota; Letitia Raubicheck, New York City.

GLADYS BORCHERS, Chairman
W. N. BRIGANCE
LEW SARETT
CLARENCE T. SIMON
ROBERT WEST

OF CONVENTIONS[1]

JAMES A. WINANS
Dartmouth College

MR. PRESIDENT, LADIES AND GENTLEMEN—YOUNGSTERS:

Soon now you will hear our President, as he introduces the shattered remnants of a once sturdy band, saying in the manner of Webster that day he put the bunk in Bunker Hill:

Venerable men! you have come down to us from a former gen-

[1] It is the judgment of the writer, backed by the judgment of some of his friends, that this is the sort of speech that should not be printed. Whatever virtue it had at the convention was largely due to time and occasion. But the Editor insists and here it is. The early part of the speech will be understood better if it is noted that the first session of the recent convention (Chicago, Dec. 30, 1935) was in part a celebration of the founding of the ASSOCIATION, and this speech came on the program just before "Introduction of the Founders." It seemed fitting to play the rôle suggested and speak as from the heights of senile wisdom. W.

eration. Heaven has bounteously lengthened out your lives that you might behold this joyous day. You are now where you stood twenty-one years ago (or only a few blocks away), shoulder to shoulder, in the strife for independence from the English—teachers. You hear now no roar of hostile—debate, though you will very soon. All is peace; and God has granted you this sight of your profession's happiness ere you pass to your old age pensions.

You have heard the piping tones of Father O'Neill, first President, first Editor, first frenzied Financial Manager, and, if the truth must be spoken in this solemn hour, *the* Founder. You have also heard the quavering voice of Lardner; and soon you will see the other shaky hang-overs.

Mr. President, we thank you for the privilege of this "positively last appearance."

But, Ladies and Gentlemen, if all is peace, it is a novelty. This ASSOCIATION was born in rebellion, and it has been in a state of rebellion ever since. If there isn't a fight brewing around the corridors, it is strange, and maybe a pity. Why we have had conventions when members were led blindfolded into inner rooms and sworn to conspiracies with oaths signed in blood! Usually the conspiracies were formed to rescue the ASSOCIATION from the villains who founded it. And that's all right; the old order changeth. You take the thing and see what you can make of it. But, as George William Curtis said to the New England diners, to be as good as the Fathers, you will have to be much better. Anyhow I'll bet you won't have any more fun.

One thing gives me distinct pleasure: that a committee of youngsters has nominated, and you have elected to the Council one of those hoary-headed founders; and to the presidency one who has been among our most valued members from the beginning, and who would have been around that gray day in November, 1914, had she known there was a good fight on. Maybe we are not quite out of the ring yet.

Mr. President, you may recall that at first I refused your invitation to speak at this celebration of our founding. I yielded later partly because of your raw but acceptable flattery, but perhaps more because when I asked a teacher, who called on me this fall, if he would be at the conference, he replied complacently, "No, I don't go to conferences often; I can hear enough poor speeches at home." I was almost squelched; but feebly suggested that, whatever the

quality of the papers, one might get a good deal of benefit from a conference, and particularly from getting to know other teachers who, however foolishly they may differ with me, I often find to be intelligent, interesting, even lovable human beings. If speeches and papers were all of a convention, I might be willing to trade all I have gotten for the time, energy and money I have spent in hanging up a record of something like fifty conferences attended in the past thirty years; but not if I had to give up all I have gained, and especially the friendships. For I don't mind saying that many of the most genuine friendships I have made in these later years have come through these conferences and the resulting correspondence—from the fights as well as from the love-feasts. (Maybe that is because we meet only once a year!)

Now, of course, speeches and papers are a necessary part of a convention; at least a necessary evil. Some are very valuable indeed, and some are—less valuable. One should not listen to too many. Satiety breeds a finicky, critical spirit. I am thankful that I can take my papers or leave them alone.

The complaint about our speaking made in the November QUARTERLY is an old one. I am not saying it has no justification, and that we should not take more pains. I dare say we all tell our students that there is little edification in a speech that is not listened to. We really ought to take more pains—especially about our facial expressions—and try to overcome that harried look that comes from attempting to press a half-hour paper into fifteen minutes, while the chairman waves his watch.

But after all, this is not a fair to which we come to exhibit our prize pigs. Can we not, as listeners, forget that we are pedagogues and critics? Give your criticiser a rest. If any group in the world should be able to dispense with oratory, this should be.

It is undoubtedly true that we are not all orators, as our critics plainly imply they are. If we were, we should be out enlightening the world and fattening our bank accounts. It is also true that the best teachers in any art are not always distinguished performers. I submit also that not all subjects that need treatment here lend themselves to charming discussion, not at least in the brief summaries usually required.

The matter is of some importance, for it seems that many stay away because speeches are not thrilling. Now it is demanded that all should be excluded from full membership who have not degrees

in speech, which degrees must testify to the bearer's ability to speak "intelligently, interestingly, even fascinatingly." That is rather alarming. I cannot speak for the ladies, but I fear it must be admitted that few of the men here can claim to be able to speak fascinatingly. Indeed, is there a man here who will admit he can speak fascinatingly? At any rate, if only by way of rationalizing a defence, we shall have to claim that fascination is not a necessary characteristic of the business-like talking to be done here.[2]

But however that may be, should not this institution be judged less by the fascination of its speeches than by what it has done for us? And I believe it has done much for our intelligence, our position in the educational world, and our happiness.

Now I do not mean to imply, in anything I may say, that before 1914 we had a sort of dark ages. It is too early to say whether we have learned a great deal of value that was not known before. We only hope so. Before 1914 there was wealth in plenty, only the system of distribution was poor.

In the first place, we were isolated; we lacked contacts. At home we suffered from inferiority complexes. (We didn't know many such large words then, by the way. We were simple folks; a child could understand us. We should have said we felt we were underdogs and much kicked around.) And we either curled up and moaned sickishly of our wrongs, or we compensated—(another four-bit word we have learned)—we compensated by a boastfulness in which we not only claimed to be educators but admitted we were the only educators. I am not sure we have entirely recovered from that obsession yet.

At any rate, it was not strange that in the early years of our ASSOCIATION we spent much time telling each other how important we were, and how foully presidents and deans and English departments used us. I do not recall that I have suffered much persecution for my righteousness' sake; but in a big, highly specialized institution,

[2] Since attending the convention with this matter somewhat on my mind, it seems to me that the question of the kinds of papers to be encouraged at our meetings might well be considered by a committee of those who just love to investigate and report. There is no doubt that some of our papers are dull, and often in spite of the fact, that they are valuable. It would seem best that certain matters be confined to print; and yet we should not like to discourage scholarly papers in a learned society. Controversial subjects tend to be more interesting than pure scholarship; but we should not like to limit ourselves to controversy. Of course, there is no single prescription, but possibly a committee could arrive at some useful recommendations. W.

one can suffer a lot from lonesomeness. It was a grand thing just to get together with people who had interests in common with us. It bucked us up and renewed courage. Most of you younger teachers will never know all I mean about lonesomeness; nor will you know the joy it was to come into fellowship with the men and women who flocked to our early meetings.

Well, "flocked" may not be the word. The majority did not come at all. Some came joyously; others shyly, tentatively, wondering what kind of a bunch of freaks they were getting into. Some came to scoff and remained to praise. Some went away scoffing, back to their private monopolies of truth.

And that brings me to what may be the greatest good of this ASSOCIATION: we have come to appreciate the fact that wisdom will not die with any one of us, or any group of us. For one of the ways in which we compensated for our lowliness was to believe that most of the other fellows teaching speaking were freaks; and probably, if the horrid truth were known, elocutionists. I exaggerate, but I speak of tendencies. And possibly that is another delusion we are not quite cured of; but we are coming on.

Well, we found out that the other fellows really had an idea or two. We fought over these ideas. Then we went home to think them over; and it dawned on some of us at least that maybe we did not have all the truth wrapped up in our little napkins. A convention then was not a big, booming, buzzing, three-ring confusion. Everybody could hear everything, and discuss it too. We did not worry about whether a paper was fascinating or not; we were fascinated by the chance to light into it. That worry arises rather naturally, I imagine, from hearing too many without a chance to get one's own oar in. We did not go home resentful because others had done all the boring when we wanted a chance to bore a bit ourselves. Everybody had his day in court. Now we seem to have forgotten how to discuss even when we have a chance. Then any chap who did not rise to every paper was a slacker. It was "Lay on, Macduff," "and so far into the night." We did not go home sodden with listening; we went home to do some thinking. And so we grew in wisdom. It was a great "share the wealth" movement.

Once the barriers were broken down, we naturally discovered that not even all of us together knew it all. So we began to talk, in a shy, hesitant way, of scholarship and research. I suppose it will surprise many of you younger people to be told that in 1914 few be-

lieved that research in our field was either possible or desirable. In that year, at our section of the English Council from which we seceded, I read a paper advocating research. (You can find it, and have a laugh at my expense in the first number of the QUARTERLY JOURNAL.) I did not know what I was talking about, but I was wistful. But even that mild advocacy brought forth protests.

In my judgment this ASSOCIATION has improved our standing in the educational world. No doubt there are sore spots here and there; but in general, we do not now worry much about recognition. We stand better, first, because we have exchanged some of our abjectness and our cockiness for self-respect; and those who respect themselves are usually respected by others. We stand better, secondly, because we are more worthy of respect, and finally, because this ASSOCIATION has given us a certain backing. I recall a rather amusing instance of that. In 1916 I was called on the carpet by our Committee on Graduate Work at Cornell to tell what I meant by having a graduate student. It seemed that one had slipped by the Dean because no one had thought of making a law against it. I told vaguely of what we hoped to do, admitted that we should probably do some foolish things—even as they in their beginnings; but we had hopes of learning. But I think what really won the argument was my throwing on the table the first two numbers of the QUARTERLY JOURNAL, which at least looked regular.

And how about the "foolish things?" I imagine we have done them. I am not in a good position to know. Rarely does a convention go by that some one does not arise to denounce the follies committed in the name of research. Probably the criticism is wholesome. But I take some courage from the reply I heard a seemingly well-informed professor of psychology make this fall when asked his opinion of the research now being done in his field. Probably, he said, ninety per cent of it will go into the discard as useless. But, he reminded us, the natural sciences have developed from old fallacies; and he used the trite example of alchemy and chemistry. Now if a professor of so well-established a science as psychology can calmly intimate that his subject is in a state comparable to that of ancient alchemy, need we blush to admit that we stumble a bit in the dawn?

The only thing that really worries me about the new learning that resulted from our coming together (and I am not lying awake nights about this) is the possibility that in our zeal for research, real or

pseudo, we may sometimes lose our zeal for teaching, on which must rest, in the last analysis, both the reputation and the real value of our work. Do I sometimes see, or only fear that I see, a growing reluctance to do the simple things needed by individual students? I remember calling on Smiley Blanton while he was in medical college, and asking the usual questions. In his classic way (and with considerable "muscle tension") he said: "These profs care only for research. When they hear a class coming they say, "Here come those damn students!" Possibly few are large enough to be both good researchers and good teachers.

But some are. The chairman of that section of the English Council in 1914 to which I have alluded, was a brave man. Not only was he one of the seventeen wilful men who founded this institution, but, no longer young, with a growing family, and with limited means, he pulled up stakes and went to Harvard to do in fact what some of us advocated in theory. We owe him much for his pioneering; and it is with sadness that we miss him today. Many of you admire his work; we who knew him loved him as a man. In the fulness of time I hope to give at least limited circulation to the last letter I received from Charles Woolbert.

He speaks of the changes in our field, and wishes he could see what we are coming to; for he is frankly worried. He sees so much of the heavy work of many departments going into ambitious projects which are rather remote from teaching. He is keeping up his end in the graduate work, and hopes that others will carry on in research; but more and more he finds himself "interested in the simple and delightful task of teaching boys and girls how to be more useful when they start talking."

Fellow teachers, if you remember one thing I have said today, I hope it will be that. It is the word of one who has been through the mill, and, no longer confused by the need of making a place for himself, is seeing in proper perspective. However many follies we may commit, however blindly we may rush here and there, however great scholars we may become, however great the social changes and the necessary re-orientations, I shall believe in this ASSOCIATION and its conferences so long, and only so long, as I can believe, as I do now, that it helps us in the simple and delightful task of helping boys and girls to be more useful when they talk. When that ceases to be our

main business, it will be time to disband, for there isn't anything else that others cannot do better.[3]

AN APPRAISAL

Editor of THE QUARTERLY JOURNAL OF SPEECH:

It is one thing to be a fault-finder, another to be a flatterer, and quite another thing to be a critic. A critic should be as free from bias as possible; disinterestedness is the rarest virtue in mankind and no one of us can hope to make an appraisal of anything or of any person without an unconscious prejudice or bias filtering into that appraisal.

The procedure and unfolding of the convention program may take on a different aspect and appeal to one who plays the rôle of an interested listener from that which it takes on for one who plays the rôle of actual participant. I am commenting solely as an interested listener. There must always be at least two elements in a speech situation; and whatever else you may say about a convention of any kind, it is always a speech situation, for there are ever and anon these two elements present: the participants and the recipients; in other words, the speakers and the hearers. As a recipient, a hearer, in the 1935 speech convention at Chicago, I should like to commend the president and the officers upon the smoothness with which the convention was run. All of the machinery seemed to be properly lubricated, adjusted, and fueled. The parts and functions of the program were well co-ordinated and integrated. But since pointing out the excellencies of the programs is not the most helpful method of making a better program, I should like to refer to some things that were more or less offensive and displeasing to at least one listener—perhaps to more than one listener, if one is to accept the gossip in the ever-peopled corridors of the convention hotel. I do

[3] The last sentence above (suggested, by the way, by some speaker who preceded me) has been challenged. I did not mean to imply at any point that we are not educators in the fullest sense of the term; I did not mean to deny that our training may enable us to contribute something of value to other fields; and I gladly admit that some of our number are well qualified to teach other subjects, as literature, psychology, or sociology. But our license is to teach "speech," we are judged by our work in this field, and most of us appear to better advantage when we stick pretty closely to its confines. I admit having but slight patience, moreover, with any who, having entered our field, find so little within its limits that they think they must steal outside to find something to give themselves importance as educators. W.

this with no thought of personal criticism upon any officer or group of officers, for I realize that no set of officers can possibly be responsible for everything that goes on or "comes off" at a convention.

I should first of all like to remonstrate upon the undemocratic set-up of the opening program on Monday morning. To display before the convention crowd an array of "Sir Oracle" presidents and officers past and present on the occasion of the election of a nominating committee, even though some were ineligible, is, to say the least, democratically questionable. But to display them is not enough; we must listen to the praises and boasts of their mighty deeds throughout the history of a score of years.

To some few of us who knew that there was a national organization of teachers of speech for at least a quarter of a century before 1914, the claim that we were beholding in the flesh some of the founders of the national organization of teachers of speech, an organization without progenitors, was extremely obnoxious. If we are to spend the time on an opening program in honoring founders and pioneers, let us give honor to all to whom honor is due. It might be well for some of our modern leaders in our national organization to go back and learn some names, such as Silvernail, Chamberlain, Clark, Trueblood, Fulton, Smith, Ott, Newens, Van Wye, Babcock, and a long list of others. It might be well for them to go back and read some of the discussions recorded in an earlier magazine than our present journal, an annual magazine containing almost two hundred pages of material. Perhaps those discussions were primitive and unscientific, but they were beginnings to which discussions in our present organization are deeply indebted. If we are bound to remain in the credit-taking, credit-making, and credit-giving business in our national conventions, let us not entirely ignore the trail blazers and their efforts, but let us give them some credit. All wisdom did not come with us nor will it perish with us.

I was annoyed considerably throughout the convention here and there on different programs. The source of my annoyance was the dogmatic note both in style of composition and style of speech diction with which some of the pronouncements were delivered. I have always felt that humility is a required attitude of mind for effective speech making, and yet some of the speakers at the convention spoke or read in such a way as would say, "I know," "You are ignorant," "Listen to me for, I am Sir Oracle; when I ope my lips let no dog bark." At times I was reminded of the story of the little fellow who went with his father to hear a certain speaker. The little fellow

could not understand what the speaker was saying. The speaker had not been ranting about very long when the little fellow whispered to his father: "Why don't someone go up and fight him?" One can speak with authority and still not be dogmatic. I am inclined to think that the scribes and Pharisees were more dogmatic in their utterances than Jesus was, and yet the common people who heard him gladly said: "He speaks as one having authority and not as the scribes and the Pharisees." To me a dogmatic style smacks of Pharisaism, conceit, and insincerity.

I was somewhat amazed to hear so many mispronunciations of words, poor articulation, and bad enunciation, to say nothing of the hard and harsh timbre of voices. It is true that much of the bad speech and voice diction, which, by the way, was more prevalent among the speech scientists, was compensated for by as beautiful diction as I have ever heard. Speaking of pronunciation, I am not unmindful of the fact that the values of vowel sounds and consonant sounds vary considerably in different countries and in different areas of the same country, hence pronunciations of some words are not the same for the whole wide world. But at the same time, some words carry the same pronunciations almost universally. One speaker in the field of experimental phonetics pronounced the word *vowel* [vɑʊəl] as [voʊəl] over and over. Another teacher in the same field insisted on calling *experiment* [ɛksperəment], [ɛkspɪrəment]. Another teacher would pronounce *essential* [ɛs̈ɛnʃəl] as [isɛnʃəl]. To make myself clear to readers who may not understand phonetic symbols, let me state these mispronunciations in another way. The speaker who mispronounced the word "vowel" pronounced the "ow" as "o" in "home" instead of "ou" as in "house;" the speaker who mispronounced the word "essential" pronounced the initial "e" as "e" in "eve" instead of "e" as in "essay;" and the speaker who mispronounced the word "experiment" pronounced the "e" in the antepenult syllable or second syllable as "e" in "here" instead of "u" as in "bury." Many more examples of mispronunciations might be cited, but it is not my purpose to enumerate mistakes in this type of diction; I wish, rather, to call attention to a condition that is unfortunate and indefensible in a speech situation where the speakers and the listeners are both speech teachers. Sometimes I feel that if the speech scientists with their apparatus for purposes of diagnosis would spend some time in remedying defects in their own voices, they would become much more authoritative and more effective teachers; for after all, we teach by example as well as by precept; if Edmund Burke was right,

we learn more at the feet of example than at the feet of precept. The hard voices and the bad articulation of some of the speech scientists were positively disagreeable and distressing. I sometimes wonder if, in our enthusiasm over new experiments and diagnoses, we do not lose sight of the whole purpose. The science itself, the experiment, and the diagnosis become an end with us instead of a means to an end. As Professor Winans so well said, we are engaged in the business of making speakers—private and public. Perhaps it would be well for us to leave some of the science of sound to physicists, psychologists, and physiologists, who can do a better job than we can. In the last analysis, speech is an art, old, universal, and difficult; and art is realized philosophy and science. If we stop short of the step of realization, with which step we are primarily concerned, we are not fulfilling our mission as teachers of speech.

But with all its faults, I believe in the convention. I like to go; it is stimulating, fascinating, motivating, encouraging, and most of the time, satisfying.

JOHN T. MARSHMAN, *Ohio Wesleyan University*

DECLAMATION CONTESTS

Editor of THE QUARTERLY JOURNAL OF SPEECH:

Are we, as teachers of speech, satisfied with the declamation contests as now conducted?

It is clear that many teachers are not satisfied.

What is the difficulty and how may it be remedied?

The following suggestions are offered. They have been, and are being, tried out in certain small groups here and there, and with success:

Change A. Use no material which does not have some claim to literary merit.

Change B. Limit selections to 4 minutes, or less, reading time.

Change C. Add all possible educational features to each "festival." Make a project in each school of some book, author, or authors. For example: With the English and history departments make a study of Benet's long poem, *John Brown's Body*. Allow students to make their own 4-minute cuttings, or indicate scenes to be cut and used. At the final state meeting, or national meeting, select the best work for an honors program. In addition, bring the author himself to the meeting, if possible. Bring a fine speaker from the English or speech department of a nearby college or university for a talk on some phase of literature. Bring any nationally known figure

in the field of creative writing. Let all student speakers hear these men, talk with them, ask questions.

Work variations of this same plan with the writings of Lindsay, of Frost, or of Millay and Teasdale, or of Sandburg and Sarett, or of, yes, Dickens, Thackeray, of Conrad, of Longfellow. The list is long, the possibilities large.

To work such a change means much effort. It means to drop present categories of "humorous, dramatic, oratorical" as now used. It means to have new goals, standards, ideals.

All speech teachers know this sentence from Shakespeare: "Now this . . . tho it make the unskillful laugh, can not but make the judicious grieve; the censure of which one must, in your allowance, o'erweigh a whole theatre of others."

If we accept this as a standard at which to aim, then we should do what we can to improve declamation contests.

Not all teachers know these lines. How many would quarrel with them?

"Good taste grows slowly through effort and endeavor; the effort to understand what is beyond us and the endeavor to appreciate what we cannot yet understand.

"The acquisition of good taste depends on our willingness to be bored at first by what is good in order that we may become bored later with what is bad."—Joad.

All good teachers in English, music, speech, (and in other disciplines) are constantly striving to raise the level of student appreciation. Are contests accomplishing all they might, should?

Can we as teachers lay less emphasis on winning, on speech for exhibition, and more emphasis on education, finer appreciations, better oral work?

Can we work to raise our standards to the point where no judicious person is grieved? It can be done. It has been done. A high school honors program with all the speakers presenting good literature has been known to win the acclaim of discriminating people.

Why not such an aim for your school, your group, your district, your state?

RALPH DENNIS, *Northwestern University*

EDITORIALS

The addition of a page entitled "Who's Who Among Contributors" has met the approval of numerous readers. Accordingly, we shall continue to experiment with maintaining such a department. If each contributor would send a paragraph of data suitable for the "Who's Who" along with his article, it would be a great saving of time in the last hours of putting together an issue of the JOURNAL.

* * *

In various places recently, including one or more points in this magazine, the word "heckling" has been used to designate some aspects of certain public speaking programs. The temptation is strong to register a suggestion of caution concerning such types of school exercise. Admittedly there is no doubt but that heckling is sometimes practiced. Beecher's experience at Liverpool is by no means an isolated example. But it is probably safe to say that people usually regard heckling as undignified, discourteous, and unparliamentary. When it is modified so as to become parliamentary, as it undoubtedly is in many school situations, then heckling is scarcely any longer the proper name for it.

* * *

The conditions of our times have produced and are producing many occasions where audiences are tempted into indecorous and undignified conduct. The silent pictures of the two decades before the last were little interfered with by audible conversation in the audience. The tremendous volume of the loud speakers in modern moving pictures and public address systems likewise tends to make an audience feel that its audible comment will not drown the program.

* * *

There are, no doubt, other tendencies inherent in our intense and impatient times. The end result is probably a serious threat to proper audience decorum. During the less formal programs of men's luncheon clubs, little courtesy is commonly accorded a speaker by many groups; the business meetings of women's clubs are notoriously unparliamentary, interruptive and clamorous; large classes even of advanced students in colleges and universities often make the situa-

tion difficult by more or less continuous audible rumble of comment, ranging from the thoughtless to the obstructionist; even in church, it is not uncommon to find people talking aloud during the service.

* * *

These tendencies are a commentary on our age. They combine with, or are a result of, depression times, and are evidence of a lowering of our cultural level—a reversal of our habits of dignified living.

* * *

To practice overt heckling would seem to be setting the stamp of cultural approval on an uncultural thing; the fact that it gives students practice in handling overwrought audiences is undeniable, but it may be that we are purchasing this practice at too great a price; under proper social planning, we probably should never have overwrought audiences. The designation by the term heckling of any orderly and parliamentary seeking of the floor, questioning of a speaker or entering voluntarily into a discussion is surely an unfortunate one, for many to whom the word heckling connotes the cruel baiting of an unpopular speaker in Hyde Park on a Sunday afternoon might be misled into the belief that the stamp of educational approval is being placed upon discourtesies commonly associated with the rabble.

* * *

This issue of the QUARTERLY JOURNAL OF SPEECH marks a radical change of editorial policy. For an experimental number of issues, and possibly indefinitely, the amount of material suitable for high school teachers is being very much increased. This increase is being made as a more or less automatic response to the fact that the largest single group of members in N.A.T.S. is the high school group. According to statistics compiled by Secretary Densmore, the distribution of members in 1935 was as follows:

High Schools	1608
Colleges and Universities	1216
Unclassified	126
Junior Colleges	54
Elementary Schools	27
Total	3031

Secretary Densmore has estimated, moreover, that prospective members for the N.A.T.S. lie in the high school field in a ratio of about

5 to 1, as compared to the college field. These facts seem to deserve a response in the editorial policy and this issue is a beginning of that response.

* * *

It does not follow that material suitable for elementary teachers is to be cut down in proportion to the small membership in that group, for we believe that there is a very great field for speech in the elementary schools, and that with proper encouragement this field will develop. We look forward to the time when every elementary teacher will teach every subject in her curriculum with a consciousness of the speech problems and values involved, and we shall expect an increasing membership in the N.A.T.S. from these teachers.

* * *

The increase in high school material does not imply a corresponding decrease in college and university material, for the size of the JOURNAL is now to be 185 pages per issue, exclusive of advertising, as against 120 pages per issue last year.

* * *

The new policy involves a serious problem from the standpoint of the editor, that of securing sufficient worthy material appertaining to high schools for the proposed increase. In this connection we are inclined to pass to the prospective contributors a suggestion from one of the best thinkers in our membership, *viz.*, that writers for the high school field should not be over-awed by the apparently weighty, abstruse, academic or profound material found in some articles in the JOURNAL. Articles for high school teachers might very reasonably consist largely in accounts of successful teaching projects, new and usable teaching devices, happy solutions of extra-curricular problems, and in other reports of the experiences of adventurous teachers who have been doing something new, different or well. The last word has not been said about fundamental courses in the high school, nor about debate, drama, general public speaking and interpretation. Members need not fear to submit manuscripts for the QUARTERLY JOURNAL for fear their contributions may not be profound enough. Very likely there will be an entirely adequate balance of profundity in other members' articles in the JOURNAL.

* * *

Under our new printing schedule, the next issue will be in October, not June. There is little or no high school material in the JOUR-

NAL files for that issue, but the time is sufficient for the preparation of many good articles and we shall hope to receive as many as possible before August 1. We shall gauge the approval with which high school teachers receive this gesture in their direction partly upon the way they respond to this invitation to contribute. It will facilitate editorial processes somewhat if a great many contributions be sent either to Dr. Gladys L. Borchers, Madison, Wisconsin, or to Dr. Gus Campbell, De Kalb, Illinois, rather than directly to the QUARTERLY JOURNAL.

NEW BOOKS

All reviews of new books and correspondence concerning them should be sent to Professor C. K. Thomas, Goldwin Smith Hall, Ithaca, N. Y.

The German Influence on the English Vocabulary. By CHARLES T. CARR. New York: Oxford University Press, 1934; pp. 61. $1.25.

The Dutch Influence on the English Vocabulary. By G. N. CLARK. New York: Oxford University Press, 1935; pp. 12. $.60.

These tracts, numbers 42 and 44 in the series prepared by the Society for Pure English, should be of service to those whose appreciation of, and whose feeling for, the mother tongue is heightened by an understanding of the multitudinous links which connect English with distant lands and cultures. Tract 42 comments on those words which, though not necessarily of Germanic origin, have come to us through borrowing or translating from an immediate source in High German. This influence began as early as Chaucer, and has gained in importance in successive centuries, being most important in mineralogy, geology, and other sciences. Mr. Carr includes over 800 words in his list, of which he estimates that only about 200 are in daily use.

Tract 44 comments on those words which have come to us from the Low German dialects of which standard Dutch is now the chief representative. Here the influence, though strong for a while, has not continued into the present. Words relating to naval, military, and economic life are the most important in Mr. Clark's list. Both tracts dismiss the influences on the American vocabulary with a casual sentence or two. This is unfortunate, as America has in each case been more strongly influenced than England. One has only to remember the early arrival of the Dutch in New York and of the Germans in Pennsylvania, to say nothing of the German immigration after 1848, to realize the extent of the omission. Even so the tracts serve an admirable purpose, and will repay examination.

C. K. T.

Contribution à l'Étude Expérimentale d'une Consonne Japonaise [r]. By KANAE SAKUMA and YOSHIO TAKAMATSU. Fukuoka, Japan, Imperial University of Kyushu, 1935; pp. ix+64, and 44 unnumbered pp. of plates.

A thorough physical and acoustic analysis of the Japanese [r] carried out by means of palatograms and kymographic tracings. The

data show that in forming the Japanese [r] the point of the tongue is braced against the alveolar process of the upper incisors; the sides of the tongue rise toward the hard palate, and come in contact with the alveolar processes of the first upper molars; the air escapes, on both sides, or on either, between these points of contact; from this position the tongue glides quickly to that of the following vowel. Acoustically the [r] is less sonorous than [l], but is somewhat like [d], and may, if the point of the tongue slips from the gum-ridge, suggest either the English fricative or tapped [r]; it is most like the Czech [ř]. Further refinements and the technical evidence make up the rest of the monograph, which should be useful to the student of phonetic theory, as well as to the teacher who must wrestle with the problem of developing a good English pronunciation in his Japanese students.

C. K. T.

Technique in Dramatic Art. By HALLIAM BOSWORTH. New York: The Macmillan Company, 1934, rev. ed.; pp. xxii+484. $2.60.

Mr. Bosworth, an experienced actor, deals with all aspects of play production, although fully one-half of the volume is devoted to acting. Perhaps because it does reflect Mr. Bosworth's long experience, the book has at least one great virtue: it presents the actor's rules of thumb so explicitly that from them an inexperienced and intelligent actor or director can learn to manipulate the human body according to the A B C's of stage convention and in some measure to plan and execute movement that is dramatically significant. So far as I know, no other book on play production contains so many elementary directions for action.

As long as the author sticks to the actor's rules, his remarks are sound. But when he goes too deeply into the *raison d'être* of those rules, his ignorance of modern theories of human behavior, especially of reading and breathing, becomes evident. Eight years have passed since the first edition of this book, yet its author, now as then, states that "scientists believe that thought originates in the mind and feeling in the heart, or emotions." Can one accurately maintain that the actor who is forcing his effects will discover that "the solar plexus has tightened up when it should be open to allow free passage for his vocal expression and the regular action of the diaphragm," or that "laughing is produced by a contraction . . . of the diaphragm, while the breath is expelled from the lungs in short, quick gasps," or that appropriate bodily movement does not help in learning lines, or that the voice always rises at a comma? Similarly, when the author con-

siders matters pertaining to make-up, lighting, stage design, and directorship, his unfamiliarity with the work of John Baird, Stanley McCandless, Lee Simonson, Selden and Sellman, and John Dolman is only too clear. Mr. Bosworth submitted his edition of 1926 to actors who were "to criticize freely and to offer complaints." They made no complaints whatever. If the author had also consulted recent writers on the technical and aesthetic aspects of stage design and direction, he would have produced a sounder work. As it is, the present edition differs from the earlier only in additions of two or three paragraphs to a chapter.

KARL R. WALLACE, *Iowa State College*

Shakespearean Nights. By ESTELLE H. DAVIS and EDWARD STASHEFF. New York: The Bass Publishers, 1935; pp. 242.

This book proposes to serve the secondary school teacher in interesting his students in the literary values and the dramatic production possibilities of Shakespeare's plays. It provides a convenient form for the presentation of Shakespearean scenes by drama groups which "lack either the personnel or the technical facilities necessary for a full production of one play."

Acknowledging their indebtedness to the prologue of Beaumont and Fletcher's *The Knight of the Burning Pestle*, the authors have written three playlets which serve as frameworks for the introduction of the scenes, and in which the characters supply necessary information as to the time, place, and source of the subsequent scenes. Of these playlets, *Midnight at the Mermaid* will illustrate the method. A year after his death, the ghosts of Shakespeare's characters appear to Ben Jonson and Richard Burbage in the Mermaid Tavern, where they enact scenes from the plays in order to convince Jonson of Shakespeare's dramatic ability. These introductions have been skillfully planned to permit their use, not only for the scenes reproduced in the text, but also for any others which the teacher may care to present. An "Additional Material" section at the back of the book facilitates this elasticity.

Although the introductory playlets are rather crudely written, and are too long for average production, they do, nevertheless, serve their purpose. The plan, already proved successful in Mrs. Davis's Rehearsal Course at Columbia, should meet with the approval of experimental groups.

J. W. CURVIN, *Hobart College*

The Theatre and a Changing Civilization. By THEODORE KOMISARJEVSKY. London: John Lane, The Bodley Head, 1935; pp. 175.

This little volume is part of the Bodley Head's well-printed, attractive *Twentieth Century Library,* edited by V. J. Krishna Mena. Its distinguished author, Theodore Komisarjevsky, is everywhere acknowledged as an authority in matters of the theatre. He began to direct plays and design sets in the theatre of his sister, Vera Komisarjevsky, in St. Petersburg in 1907. Later he had his own studio theatre in Moscow and afterwards directed theatres both in Imperial and in Soviet Russia. Since 1919 he has been active in play production outside of Russia, in England, France, Italy, and the United States.

In *The Theatre and a Changing Civilization* Komisarjevsky has tried to condense the history of the theatre and an interpretation of the modern theatre into 175 pages. The result is a dissertation too crowded to be as effective as Mr. Komisarjevsky's work should be. His brilliant gifts as *régisseur,* unfortunately, are not accompanied by comparable gifts as a writer. Like his first book, *Myself and the Theatre* (in which, appropriately, the personal pronoun comes first), this text is marred by serious faults in organization of material, by hasty, often careless, writing, and occasionally by intrusive egoism. Both books contain precious information and intelligent, forceful opinions that only a man with Komisarjevsky's experience and understanding could give. Both books shed important light on the development of the Russian theatre and its relation to the theatres of other countries. But neither is as good as it might be if Komisarjevsky had been a more expert master of composition.

The author speaks as an enlightened liberal. The theatre, he believes, is not materially influenced by wars and plagues and politics, but survives in its intrinsic idealism. Hitler, Stalin, and Mussolini, in his opinion, are admirable because they are sincere idealists. Similarly, what is truly great in the theatre is that which is induced by idealism. It is interesting to note that his concept of idealism comes perilously close to morality or moral purpose, which, as an esthetician, he would deny the theatre.

After a chapter of more or less personal hopefulness about the growing importance of the *régisseur* in the modern theatre, he discusses the history of the stage from the earliest times, with eclectic emphasis on certain periods and people. For example, he speaks at some length about the Elizabethan theatre; he gives a comparatively large amount of attention to the great French and German actors of

the 18th and 19th centuries; his comments on the Meininger and on music as an essential part of the theatre are especially interesting.

Komisarjevsky is more at ease as his essay approaches the 20th century. Some of the confusion clears up as he tells about the Moscow Art Theatre, of which he says, contradicting Stanislavsky, that it "could never see in any play anything beyond immediate reality," about the French theatres following Antoine; about the work of Meyerhold, Tairov, Vera Komisarjevsky, and himself; and about the new social significance of the theatre. Very obvious is his sympathy with the radical experimenters and his contempt for what he calls bourgeois realism, as well as for the cinema.

The Theatre and a Changing Civilization, in spite of its lively style and abundance of interesting information, reads like a book ordered on short notice and sent to press without thoughtful correction and revision. This is apparent in poor proof-reading, for one thing, in unpardonable blunders in grammar and punctuation, and in frequent awkward constructions. The whole book inevitably gives the impression of having too much material cramped into too narrow a space. The reader expects at least a measure of intelligible proportion. Indeed, the title of the series of which this book is a part, *The Twentieth Century Library,* and the foreword lead one to believe that the chapters on the history of the theatre will serve chiefly as introduction to the discussion of the 20th century theatre. Yet the first 110 pages out of 175 are taken up with an almost overwhelming mass of poorly arranged comment on the physical theatre, the acting, the stage decoration, and the drama of the past. The absence of chapter-titles is vexing, especially because the chapter divisions themselves, marked only by numbers, seem arbitrary.

Even to give adequately in the space at Mr. Komisarjevsky's disposal a good summary of the vast history of the theatre would be a formidable task. Nevertheless, he has tried to do more: to make a comprehensive statement about the modern theatre and even to hazard a guess about the future. For the wisdom of an occasional section, however, for the forcefulness of the mind that has seen so much, even though it cannot quite satisfactorily express what it has seen, for the value of this book as a source of reference to people and things of the theatre that other writers have not known or have barely mentioned, *The Theatre and a Changing Civilization* is excellent. There is no doubt that its author has done much interesting research or that what he has to say is significant. The most cogent criticism of his book is that he did not have leisure or ability properly to organize his material.

ARGUS TRESIDDER, *State Teachers College, Harrisonburg, Va.*

The First Studio: Sullerzhitsky, Vakhtangov, Tchekov. By P. A. Markov. Trans. by Mark Schmidt. New York: The Group Theatre, 1934; pp. 80. (Mimeographed).

The Theatre of the Social Mask. By B. Alpers. Trans. by Mark Schmidt. New York: The Group Theatre, 1934; pp. ii, 157. (Mimeographed).

These two monographs were translated from the Russian for use in the experimental work of the Group Theatre under Lee Strasberg. They amplify and extend Stanislavsky's study of the development of Russian drama (in *My Life in Art*, 1924), and deal with the theoretical and practical problems of the left and right branches of the Russian theatre since 1905. One discusses the application under Sullerzhitsky and Vakhtangov of Stanislavsky's original idea of a laboratory theatre; the other takes up the revolutionary theatre of Meyerhold.

Markov's book on *The First Studio* begins with the first "Studio-Theatre" of Meyerhold and Stanislavsky (1905), the purpose of which was to search for new methods of acting, direction, and staging, and to test them in untiring experimentation, without the necessity of entertaining audiences. Stanislavsky, throughout the development of the Moscow Art Theatre, of which the "Studio-Theatre" was an offshoot, tried to extend the application of his System, that wonderful, reverent, vague method of seeking "the Super-consciousness through the Conscious," as he speaks of it. This first laboratory, as Stanislavsky explains, was a failure because its opening coincided with the beginning of the first revolution.

The idea of a laboratory theatre was revived several years later, and the so-called First Studio (to be distinguished from the "Studio-Theatre") was opened with a performance of Heierman's *The Good Hope* on January 15, 1913. Its first great leader was Stanislavsky's friend, Sullerzhitsky. At first its aim was the application of the Stanislavsky methods by giving young actors a chance to learn by actual presentation of plays. Under Sullerzhitsky and especially under his successor, Vakhtangov, however, the Studio very quickly grew away from Stanislavsky and the Moscow Art Theatre until it eventually ceased to be a studio and became the Second Moscow Art Theatre. Sullerzhitsky's method was to apply some of the technical exercises of the Stanislavsky system to the actor's search for a "world-view." He added to the "intuition of feelings," which Stanislavsky taught, an ethical concept with the ultimate purpose of "revealing" and "justifying" man. Stanislavsky sought the delib-

erate fostering of inwardness, contemplating experience from the basic point of view of the individual. Sullerzhitsky wanted a more universal application of the actor's art: creativeness to him was more than the recalling by the actor of intuitive or experienced emotions; it was a deep understanding of a whole production and through it of life itself. Stanislavsky's was on the whole an individual art; Sullerzhitsky's was primarily the art of the ensemble.

The small stage of the Studio theatre was not raised above the level of the auditorium and was separated from the first row of seats only by a curtain. The actors thus worked in immediate contact with their audiences, since they passed the imaginary line of the footlights and came close to those who sat in the first row. These conditions were favorable to an abandoning of representation; but not until Vakhtangov introduced his "saturated expressionism" did the Studio begin to divorce itself from the traditional form of naturalistic acting. The staging was as simple and inexpensive as possible.

Sullerzhitsky died in 1916, and his place was taken by the dynamic Vakhtangov, who turned the Studio very definitely out of the beaten path of the Moscow Art Theatre. He, too, sought the large justification of man and was interested in psychological problems, but he wanted to find a way out in the struggle against too rigid methods. He worked towards three things: the releasing of the theatre from obsession with verisimilitude, the unifying of thought and feeling in the actor, and the freeing of acting from "the power of subconscious and elemental perceptions." In other words, he drew away from most of the Stanislavsky system, placing his stress upon more instead of less "theatricality" on the stage.

In the acting of M. A. Chekhov, the ideals of the Studio directors were tested. Stanislavsky still held that the actor should merge fully with the character performed. Vakhtangov felt that under this method of "becoming" the character, the actor failed to master feelings and really became subject to them, and so taught that "the truth of the theatre consists in *enacting* the character." This was the inwardness, the creative spirit of the theatre. Chekhov presented not himself metamorphosed into the character, but the *idea* of the character. Though in him this interpretation approached hysteria and an almost pathological pessimism, the method led to a new "condensed" realism in the theatre, marked by vigorous acting, healthy speech, and production on the grand scale approved by another of the Studio directors, Richard Boleslavsky.

Meanwhile, as Alpers points out, a completely rebellious theatre was in process of growth. Meyerhold, after his brief association with Stanislavsky in 1905, had moved impetuously in the opposite direction. He joined the revolutionary forces, tried to express by means of the theatre the revolutionary belief that the past was dead, that the future alone held hope. From the beginning his theme was the expression of social phenomena by means of static composition on the stage. For fifteen years he was unpopular. The Moscow Art Theatre, which Meyerhold called the "dream-land theatre," lulling to sleep the active powers of the audience by naturalistic methods of interpretation, was a far better index of popular opinion than his mad work. Then came the second and third revolutions, and Meyerhold suddenly found himself the one authentic man of the subverted theatre. Only he, with his extravagant interpolations, his disregard for the playwright's purpose and concept of character, and his constructivistic settings, could picture the dead world of yesterday. He became tremendously popular.

"The Theatre," Alpers says, "ceased to be a 'temple' for visionary dreams. It became a temple for social meetings." Meyerhold's biomechanical technique of acting was suited to the hilarious, mocking proletarian productions. It required training in physical culture and acrobatics rather than in acting. Meyerhold reversed Stanislavsky's and Sullerzhitsky's ideas of inwardness. He believed that an actor should become a character which he himself had created, whatever the dramatist's original intention. Serious scenes were interrupted by clowning and acrobatic stunts; a character making love might spring suddenly out of his part and mock at it or turn a somersault. Automobiles were driven down the aisles of the theatre and on the stage. The Revolutionary Theatre tried to laugh out the old drama. Plays had no plots or sequence; they were simply scenarios freely treated by the all-powerful stage-director. The most famous of these democratized plays was, and still is, *The Magnanimous Cuckold*, produced in 1922.

Gradually, however, the laughter faded out, and Meyerhold began to perfect his stage of the social mask, with its static posing. The bare constructivistic settings, after 1924, were replaced by more and more elaborate scenic apparatus. Objects began to have a significance of their own. Meyerhold tried to make the theatricality of his productions keep pace with the proletarian spontaneity of the new drama. He ceased to have use for facts, which he stylized or made conventional. The social theme declined. This second period in the

Revolutionary Theatre seems to have become symbolical, confused, decadent, quickly losing the popularity it had gained. The first period had been gay and satirical and dynamic; the second was characterized by static and sculptured poses.

Alpers tries to show the kinship between Meyerhold and Carlo Gozzi, the eighteenth century Venetian who wanted to revive the Commedia dell' Arte. Both loved the comedy of masks, which deals always with the past, substituting for the inner values of the character external conventionalized movement. The plays become essentially reviews, dominated by the caprices of Meyerhold. Lee Strasberg believes that Meyerhold was indebted as much to the Japanese as to Gozzi for his stylized revival of the theatre of masks.

Unfortunately for Meyerhold, his iconoclasm became reaction. As the new Russia established its standards, Meyerhold continued to fight against the past without realizing that the theatre of the social mask had fulfilled its purpose. The new drama of Russia was closer to the healthy materialism of Goldoni than to the "gloomy, romantic, and fantastic" Gozzi. It was interested in the inner world of the new man. The Meyerhold theatre was isolated. All around it grew up the modern revolutionary drama, which has "an immediate sense of everyday life." Meyerhold's theatricality was no longer theatrical. His audience had begun to mature. Mass expression no longer had to depend upon such obvious externals as mockery. The trend was back to the individual. The new playwright became a reformer. The future holds nothing for Meyerhold unless he is willing to rebuild his whole system without the masks or unless he withdraws into reviews and operettas, as he seems to be doing today.

Alpers presents a picture of the artistic chaos which is inevitable when long-established aesthetic standards are suddenly abolished. The well-balanced sincerity of Stanislavsky, however conservative, however limited by a narrow system, seems to be a more satisfactory approach to the great creative truth than the vacillating theatricality of Meyerhold and Evreinoff and Tairoff. Even Dantchenko and Sullerzhitsky and Vakhtangov, branching off from the Stanislavsky dogma, seem to get little closer to the truth than he did. After all, an institution is seldom greater than the men who run it, and democracy in art in the final analysis is as futile as it is in government. Stanislavsky, the greatest of all these restless seekers after a definitive aesthetic of the theatre, will be remembered long after they are, even though no one will ever finally prove that there is more validity in realism than in expressionism, or that "intuition of feeling" or "super-

consciousness" is greater than the "world-view" or even than "the creation and crystalization of typological masks."

The jagged course of the Russian drama is the best example in history of the close relationship between social psychology and art. Never has a society changed so rapidly as it has in Russia, and with it the whole set of artistic ideals. The individualism of a more or less tranquil period deepens under stress into a troubled effort to express more than self, then degenerates into a grotesque striving after elastic social effects, eventually turning again, as conditions become stable, to the ultimate purpose of art, to state clearly and simply the meaning of life *in terms of the artist.*

Very little intensive investigation of the post-revolutionary theatre in Russian has been done outside of that country, and almost no material, except for the work of such men as Huntley Carter, is available in English. The Group Theatre has done good service in translating these two scholarly analyses of the most vital theatre in Europe. It is unfortunate that in their zeal to learn how the Russian actor and director have changed the art of the theatre, they did not put the books into the hands of a more satisfactory translator. In their present form, hastily mimeographed, the monographs are marred by dull and pompous phraseology, by elementary blunders in syntax and idiom, and by conspicuous avoidance of any gracefulness of style.

The main lines of analysis and criticism in these books of Markov and Alpers are clear enough, but their details are frequently blurred by such faults in translation as three-page paragraphs; abitrary changing of one part of speech to another, such as "nomenclatured," "detailization," "dynamicity;" the use of unfamiliar foreign words such as "estrade," "cabotin," and "cadre," where perfectly good English equivalents exist; the tedious repetition of such cliches as "each and every," "a la," and "the latter;" and frequent slipping into jargon and slovenly constructions. These books are examples of translation at its very worst.

ARGUS TRESIDDER, *State Teachers College, Harrisonburg, Va.*

Socialized Medicine: The Ninth Annual Debate Handbook, 1935–1936. Edited by BOWER ALY for the Committee on Debate Materials and Interstate Co-operation, National University Extension Association. Columbia, Missouri: Lucas Brothers, 1935; Vol. I, pp. 222; Vol. II (supplement), pp. 222.

These volumes are designed to aid debaters who are to discuss the proposition "That the Several States Should Enact Legislation

Providing for a System of Complete Medical Service Available to All Citizens at Public Expense." Eleven concise and comprehensive articles have been prepared exclusively for the *Handbook* by authoritative medical men. In part, these comprise reports on health insurance and various "group medicine" devices in England, Germany, Russia, and California. There are selected and annotated bibliographies at the end of each volume. The remainder of the *Handbook* is made up principally of extracts from books and magazine articles. The first volume includes a brief essay on the significance and timeliness of the debate question, by Brooks Quimby, and the customary critical analysis of the problem, again written by Professor Buehler. The essays of Dr. Davis and of Dr. Slavitt would, however, seem to render an analysis superfluous. From these men, the young debater can learn the value of definition.

By chance or design, the style of the articles and extracts should discourage the plagiarism of long passages. Manifestly the editor wishes to encourage original composition, for he writes that "the good speech will come from the debater who reads critically and thoughtfully . . ." Not the least step towards originality is the omission of briefs.

KARL R. WALLACE, *Iowa State College*

A Fundamentals of Speech Work-Book. By ALBERT M. FULTON and MELBA F. HURD. New York: The Macmillan Co., 1935; pp. xi + 226. $1.25.

Great pains must go into the composition of so elaborate a mechanism as the bulk of this book—two hundred and more pages of detachable sheets for assignments, analysis, criticism, and outlining by speakers and by listeners. The book records, the authors say, the structure, content, and itinerary of the first course at the University of Minnesota. If used as intended, the book should make a course in speech as nearly self-operative as may be. From projects on listening to his own voice and the voices of others inside and outside the classroom, and on examining the facial and bodily expressions ("visible symbols") proper to various feelings, to projects on story-telling, oral reading, pantomime, persuasion, debate, and forum discussion, the student finds an attempt made to provide a minute, step-by-step guide for him, accompanied by his own and his classmates' running tabulation of his faults and virtues. For one not appalled by magnitude of equipment, the attempt should succeed; and any teacher of speech may well thank his colleagues at Minnesota for many usa-

ble devices and methods. Use of the book in its entirety as a continuous adjunct to a course in speech must, however, it seems to me, confirm in the student speaker a self-conscious criticism of his more mechanical processes, which will persist even to the moment of speaking; it must make of both speaker and audience parts of a complex and unduly self-conscious critical mechanism. This, it appears, is the limitation of what the "Introduction" calls the "Mental Hygiene Approach to Speech." It greatly increases the difficulty, which is necessarily present in any classroom, of creating a realistic speaker-audience situation, and of the speaker's keeping his attention on the communication of his ideas rather than on the quality of his performance.

DONALD C. BRYANT, *New York State College for Teachers, Albany*

Getting Along with People. By MILTON WRIGHT. New York: Whittlesey House, 1935; pp. 306.

When the teacher of speech takes up the interview or group discussion, he may find this book of use. I hope to put it on my required list for students in advanced public speaking, from whom I anticipate enthusiastic reports. The most admirable feature of the book is that it descends from the clouds of generalities to the solid earth of concrete situations. These chapter headings challenge interest: "Understanding Human Nature," "How Men Differ," "Reading Character," "Attracting Attention," "How to Say No." These are but five of the nineteen chapters. Proof that this book is finding a place is that it is now in its third printing. Do not the following words from the author's preface sound as if they were taken from a text-book on public speaking? "Today if one is to be successful in almost any arena of human activity, he must have the knack of getting along with others. He must understand them, must attune his conduct to theirs, must be able to win their friendship, their respect, and their co-operation."

LIONEL CROCKER, *Denison University*

How to Read Aloud. By H. H. FULLER and ANDREW THOMAS WEAVER. New York: Silver, Burdett, 1935; pp. xvii + 190.

Here is a book which goes to the problem of elementary interpretation teaching directly, gravely, almost naïvely, and withal with a quality of dignified enthusiasm born of the confidence which successful teaching engenders. Based upon those findings of science and

psychology which apply to interpretation, yet saying almost nothing about these matters, the book follows its untechnical path toward its stated aims:

"(1) To give teachers and pupils a working vocabulary which can be used effectively in the reading of any piece of literature the full understanding of which requires that it be read aloud; (2) to inspire pupils with a desire to read well."

How to Read Aloud may well become a milestone in the retreat now frankly advised by experts in the U. S. Department of Education and elsewhere from the senseless campaign against reading aloud and toward almost exclusive silent reading. Its illustrative selections are happily selected to give back to the pupil what he may have lost while the campaign was on—a proper hearing of his own voice and those of his teachers and fellows in the music of Tennyson, Gray, Poe, Keats, Shakespeare, Bryant, Landor, Spenser, Lowell, Longfellow, and many another, not scorning the homeliness of Riley nor the child-like clarity of Phoebe Cary.

College teachers must not expect to find a completely adequate text here. Junior and senior high school teachers will, however, find in *How to Read Aloud* a reliable and stimulating hand-book and guide. C. M. W.

Free Medical Care—Debaters' Help Book, vol. 2. Edited by E. C. BUEHLER. New York: Noble & Noble, Inc., 1935. $2.00.

Mr. Buehler declares in the introduction of his most recent debate book that students who debate on the question of *Free Medical Care* "have no personal part in any of the community's medical quarrel; they are merely members of a debate team partaking in a friendly kind of audience sport." This may be so in most instances, but it is not necessarily so. In fact, this question would seem to affect school and college debaters more directly and vitally than any which has been discussed in recent years.

This volume has been called a "Help Book" rather than a "Hand Book." The distinction may appear to be one without a difference; but it is true that the author aims to give the debater helpful and thought-provoking suggestions, rather than the sort of ready-made case which has been the target of professional condemnation for some time. Several desirable innovations include a chapter of questions and answers which indicate the proper field for debate, and give intelligent interpretations of terms; a chapter on definitions of allied terms; and a chapter of selected essays which are not divided, as is usual, into affirmative and negative material. This method of presen-

tation prevents the debater from reading only one side of the question, and forces him to read all of the essays. The compilation includes an adequate bibliography and extensive briefs. Some points in the latter might be questioned, but as the author points out, "the briefs aim to provide a preliminary guide suggesting argumentative possibilities."

Buehler's technique is improving. The present work is stimulating and properly helpful even for unfortunate students in small towns with inadequate library facilities. Most of the criticisms leveled against ready-made or spoon-fed debate material have been avoided. ROBERT F. YOUNG, *Harvard University*

Logic in Theory and Practice. By CHARLES GRAY SHAW. New York: Prentice-Hall, Inc., 1935; pp. 428.

In this book Professor Shaw gives a thorough and detailed treatment of formal logic. The keynote is expressed in the author's definition: "Logic is the art of good thinking and aspires to be the science of correct thinking. To think is to put together the ideas that belong together. . . . The act of thinking often consists in keeping apart the ideas that do not belong side by side."

In an exhaustive discussion of deductive logic, which occupies 232 pages, Professor Shaw begins with the *concept* as the historical beginning of logic and the basis of all thinking. He next considers *judgment*, the connection of concepts; then the syllogism, the climax of deductive logic. Very detailed and formal is the treatment of the rules of the syllogism, the moods and figures of the syllogism, the formal and material fallacies of syllogistic reasoning.

In the discussion of inductive logic, the historical aspect of the inductive method is given prominence. The section contains a chapter on statistical methods which gives in concise form the methods of organizing and treating data. There is also an excellent brief chapter on probability.

A distinctive feature is that the book extends the field of logic further into philosophy than do most works on the subject. One entire section is given to the theory of knowledge, treating chronologically of rationalism, empiricism, and pragmatism.

The illustrations and examples in the text are drawn for the most part from science and philosophy. There are, however, a number of work sheets and problems by means of which the student may learn the practical application of the laws and rules. The book is heavy going at times, and the reader may find himself wishing for more

illustrations from the field of every-day thinking. But anyone who wishes a knowledge of the entire subject of formal logic will find it here.

CHARLES A. FRITZ, *New York University*

Speech Index. Compiled by ROBERTA BRIGGS SUTTON. New York: The H. W. Wilson Co., 1935; pp. 272; $3.00.

This practical reference work is not intended as an index of all important speeches in the history of oratory, but only of those which have found their way into one or more of the various collections usually obtainable in public libraries. It is based upon such standard sets as *Modern Eloquence*, such compilations for students of public speaking as those by Baker, Brigance, Lindgren, and O'Neill, and such special collections as those of Harding, Heller, Hicks, Johnston and Woodburn, Northrup and Schwab, and White. Volumes of prize-winning orations by college students and popular works for business men have likewise been indexed. As the compiler explains in her preface, "The material is arranged in dictionary form with entries by author, subject, type of speech, and cross-references, all in one alphabet."

WILBUR E. GILMAN, *University of Missouri*

Basic Debate. By KEITH E. CASE. Minneapolis: Northwestern Press, 1936; pp. 137; $1.00.

Here is an elementary manual in contest debate which is all that it claims for itself, and more! According to the foreword, it "has been written primarily for the benefit of the student who finds himself in the heart of debate activity with little preparation for its demands;" it gives "suggestions as to *what* to do, and *how* to do it;" and is "intended to precede, not to supplant, the traditional textbook." The contents cover everything from "Dissecting the Proposition" to "Platform Ethics and Decorum;" the chapter on "Adaptation" is especially commendable.

Here is a safe guide for both the college debater and the secondary school director of debating. This reviewer has seldom seen a more sane, modern, and well-balanced hundred and thirty-seven pages of helpful, concrete suggestions for debate practice. The type is clear and attractive in style, and the book is well edited. Though one cannot refrain from wondering why a book of such valuable advice is bound no more durably than in paper, the dollar spent for its purchase should prove a valuable investment.

ORVILLE C. MILLER, *Vanderbilt University*

Intercollegiate Debates, vol. xvi. Edited by EGBERT RAY NICHOLS. New York: Noble & Noble, Inc., 1935; pp. 403; $2.50.

Since no general change in editorial policy is indicated in the collection of representative debates of 1934–35, the review of the preceding volume (Q.J.S., xxi, 270, April, 1935) is still pertinent. The current volume is noteworthy, however, for the inclusion of two adjudications by critic judges; it is well to have such specimens on record.

The editor "bespeaks helpful co-operation" in preparing the next annual. Considering that thirteen of the sixteen colleges represented this year are in the Midwest, enterprising coaches in the South, on the Pacific coast, and in the middle Atlantic states, sections not represented this year, would do well to send in material.

"Helpful co-operation" is needed, also, in the compilation of bibliographies, which vary in usefulness. Page citations in books are not given, and some general references are uselessly vague: to be referred to the New York Times or to the 55 volumes of the *Report of the Federal Trade Commission* is not very helpful. In comparison, the H. W. Wilson *University Debaters' Annual* seems superior as a source for students, especially in the inclusion of briefs, in the more specific and extensive references, and in more careful editing.

RICHARD MURPHY, *Cornell University*

Socialization of Medicine. Compiled by JULIA E. JOHNSEN. *The Reference Shelf,* vol. X, no. 5. New York: The H. W. Wilson Co., 1935; pp. 335; 90c.

Limitation of Power of Supreme Court. Compiled by JULIA E. JOHNSEN. *The Reference Shelf,* vol. X, no. 6. New York: The H. W. Wilson Co., pp. 276; 90c.

Each year many a high-school or college debater wishes to begin his preparation of the national high-school topic or the Pi Kappa Delta proposition by the study of a well arranged compilation. This need is being met each year by issues of *The Reference Shelf* series on these topics within a short time after they are announced. The books are also adapted for more general reference.

In the present volumes the logic of the outlines is not always a model for debaters, especially in the inclusion of a requirement of a two-thirds vote of the Supreme Court as a means of *revoking* the power of the court to declare acts of Congress unconstitutional. But these outlines do contain a most comprehensive collection of the arguments in something of an organization. The bibliographies are

full and well chosen. The articles included are well selected. The books are compact enough to encourage study. The debater will do well to look for this series whenever he begins his study of a new topic.

BROOKS QUIMBY, *Bates College*

Stage Lighting. By C. HAROLD RIDGE and F. S. ALDRED. London: Sir Isaac Pitman & Sons, Ltd., New York: Pitman Publishing Corp., 1935; pp. xii + 130; $2.25.

Those familiar with the earlier books of Mr. Ridge will be pleased (and possibly surprised) with this one. Herbert M. Prentice in the "Introduction" says that the authors "have met the needs of both the professional and amateur theatre." This they have done if English professionals and amateurs are the least like their American counterparts.

The chapters on "Electricity" (II) and "Light" (III) are sound and interestingly written, and the reviewer finds little to quarrel about in "Coloured Light" (IX). These chapters need considerable editing for the novice, because, in many details, English practice differs from American. Of interest but not particularly useful to one in this country are the chapters on "Technical Terms" (I), "Lighting Apparatus" (IV), "Switchboards and Resistance Dimmer Banks" (VII). A satisfyingly sound but elementary discussion of the reactance dimmer appears in Chapter VI, and with it a description of the Siemens-Schuckert "Auto-wound Dimmer" for eight circuits. Devices of this sort, operating on the principle of the auto-transformer, will undoubtedly find increasing use in American theatres. "Planning and Design" (VIII) includes short descriptions of two lighting-control boards of the "console" type. Chapter X on the "Projection of Scenery" is excellent.

Most important and most useful are Chapters XI and XII, "General Principles of Lighting" and "Lighting Plots." They add materially to the small but growing body of published knowledge on the art and craft of lighting the stage.

WALTER H. STAINTON, *Cornell University*

The Voice: How to Use it. By SARAH T. BARROW and ANNE E. PIERCE. Boston: Expression Co., 1933; pp. xv + 172.

This is a handy and practical little volume consisting chiefly of exercises, with a running commentary of explanation. The exercises cover relaxation, breathing, tone production, articulation, and inton-

ation. In the section on articulation the authors give exercises for all the sounds of English; they recognize various standards of pronunciation and various methods of forming such sounds as *l, r, s,* and *z*. The exercises are numerous and sufficiently varied to give the teacher considerable scope for his own preferences. The explanatory matter is brief and simple, with a minimum of physiological, physical, and musical theory; this is probably as it should be in a practical course in voice training.

Minor criticism may be directed to certain details in the text. There are a few incorrect spellings in the explanatory material and in the bibliography. Selections in the practice material credited to Gilbert and Sullivan should be credited to W. S. Gilbert; Sullivan wrote only the music. In its main features, however, the book is distinctly to be recommended.

C. K. T.

American Pronunciation, Sixth Edition. By JOHN SAMUEL KENYON. Ann Arbor: George Wahr, 1935; pp. 248; $1.50.

Professor Kenyon's *American Pronunciation*, first published in 1924, and substantially revised in 1930, has now been so completely rewritten as to be virtually a new book. It is fifty pages longer than the earlier editions; the omission, in this edition, of the section on stress in verse makes it in effect about eighty pages longer. This expansion reflects Professor Kenyon's increased command of his subject; few will deny that he is now the foremost authority on American speech.

Though the expansion is evident in all parts of the book, certain details merit special attention. There is a new and useful section on the phoneme principle. The individual sounds are discussed more thoroughly, and the historical background of most of them has been outlined. The analysis of the *long u* phoneme is exceptionally thorough. Another notable feature is that the book now uses the I.P.A. symbols without change. The new edition is also illustrated with diagrams showing positions of the speech agents for various sounds.

Despite the many excellences of the book, the reviewer is compelled to record a respectful disagreement with a few of Professor Kenyon's conclusions. For one thing, it is at least open to question that the *r* of such a word as *bird* has completely absorbed the vowel; where Professor Kenyon records a single vowel-like, *r*-like sound, many speakers pronounce a distinct glide which parallels the similar

glides in *beard* and *board*. Secondly, Professor Kenyon concedes that the amount of retroflection of the tongue for *r*, and for the vocalic elements in *bird* and *murder*, is variable; he does not apparently accept the idea that many people produce the same or a very similar acoustic effect without any retroflection whatever. Finally, the advisability of using three separate symbols for the sounds represented by *r* in *raw* and *murder* seems doubtful; there is probably as much reason for using separate *l* symbols in *little*, and more for differentiating the unstressed vowels in *city* and *sitting*. For these variations, Professor Kenyon's transcription is broader than for *r*.

These, however, are debatable points, to some extent affected by the geographical point of vantage of the observer. The whole truth about American speech has not been told, and is not likely to be told before the completion of the *Linguistic Atlas*. Until then, *American Pronunciation* represents the culmination of the current American interest in phonetics; we are not likely to see it surpassed.

C. K. T.

Speech. By WILHELMINA G. HEDDE and WILLIAM NORWOOD BRIGANCE. Chicago: J. B. Lippincott Company, 1935; pp. xviii + 540. $1.80.

Miss Hedde, instructor of public speaking and dramatics, Sunset High School, Dallas, Texas, in collaboration with Professor Brigance, has produced a comprehensive, well-organized high school textbook, based upon the best traditional principles of oral communication. The study of speech is divided into four parts: (1) "Carrying Thought," (2) "Original Speaking," (3) "Interpretation," and (4) "Dramatics." Each division includes from three to six chapters, averaging about twenty-five pages each.

The well trained teacher will be able to use this text without difficulty, but the average teacher would probably appreciate a section devoted to the adaptation of the book to typical teaching situations. Although the arrangement of chapters has a logical basis, the order for teaching does not seem to be the one best adapted to the needs of the student. For example, should a chapter on bodily communication be the starting point for a beginning course in speech? Can a student gesture with genuine feeling before he has ideas which he wants particularly to impress upon an audience? Some of the material included in the body of the text would seem to be more appropriately considered in an appendix for teachers, e. g., Chapter

XIII on choral speaking, the section on educational dramatics, and part of the chapter on play directing.

Some of the specific ways by which the book could be improved are: (1) the inclusion in the foreword to the student of a section pointing out that communication is the underlying objective throughout the course, (2) an explanation in the chapter on pronunciation that there are three regional standards in the United States, (3) avoidance of such unexplained phrases as "correct placement in the head" (page 88), (4) an illustration of the section on outlining the speech with a complete sentence outline on a subject which the student would find appropriate for himself and his audience, and (5) a summary of the chapter on parliamentary practice in a chart giving the order of precedence of motions and the rules concerning them.

If space permitted, many detailed criticisms might be offered. For instance, on page 33, sound substitutions and sound omissions are attributed to the improper functioning of the diaphragm. Again, on page 283, no distinction is drawn between old ideas repeated for coherence and old ideas repeated for emphasis—a very essential one for intelligent interpretation. A third example, which is still more important, is the casual disposition of the problem of "conveying the idea" in the treatment of action and acting on page 421—a topic which might well have been further developed and placed nearer the beginning of the chapter.

Many sections and chapters of the book strike the reviewer as especially good. The chapter on phonetics, though making rather fine discriminations in sounds for high school students, presents the material needed in concise but teachable fashion, using charts for groups of sounds. Speech composition is systematically treated in seven steps, with special stress on adaptation to the audience. The chapters on interpretation summarize the best that has been written in other texts and articles on the subject, with a varied and generous body of illustrative selections for practice in reading. The chapter on drama appreciation, though somewhat sketchy on the topics discussed, gives a comprehensive view of the various historical and analytical aspects of dramatic study.

The use of this textbook, in spite of its shortcomings, should make any high-school course in speech an interesting and valuable survey of the problems of communication through speaking, reading, and acting.

WILBUR E. GILLMAN, *University of Missouri*

IN THE PERIODICALS

VOELKER, CHARLES H.: "Phoniatry in Dysphonia Ventricularis." *Annals of Otology, Rhinology, and Laryngology*, 44, No. 2, June, 1935, 471–473.

This paper discusses various functional cases of voice defects which result from lateral obstruction of the vocal bands by the superior laryngeal musculature wherein the vocal cords are anatomically normal. The clinical technique indicated in the case of aphonia plicae ventricularis consists in relaxation of the plicae ventricularis and their suspended distention, as in incipient pandiculation, to permit normal action of the plicae vocalis.

VOELKER, CHARLES H.: The Vizualization Treatment of Spasmophemia. *Medical Record*, 142, No. 6, September 18, 1935, 272.

This paper discusses a psychological experiment on nine stutterers. Using the more than one hundred "fear" synonyms of which *fear* and *afraid* alone were so common as 24 in each 100,000 words, it was found that the greater the visualization on these words, the more severe the stuttering, until stammering finally obtained.

VOELKER, CHARLES H.: "Humanistic Logopaedy Applied to Spasmophemia." *Archives of Pediatrics*, 52, No. 5, May, 1935, 342-349.

This is a report of a comprehensive library and clinical investigation of the prevention of spasmophemia. It furthermore represents an attempt to unify variant concepts.

VOELKER, CHARLES H.: "A Preliminary Strobophotoscopic Study of the Speech of the Deaf." *American Annals of the Deaf*, 80, No. 3, May, 1935, 243–259.

Deaf pitch intonation changes as rapidly and as extensively as normal. The deaf voice key is much more variable than the normal, but the average vocal pitch is identical. Many deaf people have demonstrated perseverated pitch intonation patterns which indicate the absence of "meaning" inflections. The deaf duration intonation was four times slower than normal and deaf persons used three times

more voice to utter a sentence. The maximum extent of one phonation continuum in connected utterance was four and a half times longer in the deaf group. The deaf utilized an interval as much as forty-two times as great between phonations as normal persons.

HERCOD, DR. R.: "Language Problems in Europe." *Fortnightly*, September, 1935, 346–354.

"Next to religious differences, language conflicts are those which most readily arouse the passions of the masses." Among the countries where language problems are somewhat unique are Switzerland, where German, French, Italian, and Romansch dialect play important rôles; Belgium, where Flemish and French exist side by side; and Norway, where, during the middle of the nineteenth century, a movement was inaugurated to break away from Danish and establish a national language. This movement prompted Jivar Aasen to create the national Norwegian literary language called *Landsmaal*.

A more acute condition has arisen in Finland, where Swedish has long been the established language. In 1809, when Finland became a Grand Duchy of the Russian Empire, a movement began which emphasized the need for developing the Finnish language, heretofore spoken chiefly by the peasants. When Finland became independent, the Swedish and Finnish languages were placed on a basis of equality. At the University of Helsingfors dissatisfaction developed, however, for Swedish received a position of virtual dominance. Attempts to alleviate the disturbed conditions have thus far failed. It has been suggested that an Annex to the University be opened for the Swedish-speaking students.

L. T.

BENNETT, KATHRYN S.: "Slang, Latin vs. American." *The Classical Journal*, XXXI, No. 1, October, 1935, 35–41.

Using an analysis presented by Mr. F. K. Sechrist ("The Psychology of Unconventional Language," *Pedagogical Seminary*, XX (1913), 415–456), the author opens the article by defining slang as

> . . . the employment of a usual word in an unusual sense or of an unusual word in a usual sense, the use being regarded as vulgar or inelegant. In particular, there are several distinguishable types of slang: (1) the use of ordinary words and phrases in arbitrary and inelegant senses; (2) the use of adopted foreign words; (3) the use of new words or phrases coined largely by the lower classes from similarities of sound or for humorous effects; (4) the use of abbreviations and mutilations of language.

Other characteristics of slang suggested by the analysis above are the quality of concreteness, the attachment to humor, the connection with euphemism, the association with "emotional expression, rather than . . . communication of fact," and the reliance upon the surprise element.

Through the use of material selected from Plautus, Terence, and Petronius, the author shows that the resemblance between Latin and American slang "is not a superficial one, but extends to the fundamentals of the formation of colloquial speech." L. T.

HARRIMAN, PHILIP L.: "Some Psychosocial Aspects of Language." *Peabody Journal of Education*, XIII, No. 2, September, 1935, 85–88.

In the sense that Professor Harriman employs the term, language is meant "to connote all forms of expressions of mental activities." Thus language may (1) serve as "a medium for the expression of psychological processes;" (2) form "communicative meanings to other individuals;" (3) serve "as a means for controlling the behavior of other people;" (4) "be used to attract attention to the user;" (5) "be used to obtain substitute satisfactions;" (6) "be used to work magic" (among primitive people); and (7) "be used with the deliberate intent of exchanging thoughts." L. T.

STEADMAN, J. M. (JR.): "Language Taboos of American College Students." *English Studies*, XVII, No. 3, June, 1935, 81–91.

"The purpose of the study was to throw light upon the language consciousness of college students and to reveal how and why words drop out of the vocabulary of a language." It is a study of groups of taboo words compiled by some 350 students in an introductory English course at Emory University. The words are classified under such headings as provincial, common, illiterate, ungrammatical, colloquial, and improper. L. T.

CLEMENT, J. A. and CLEVENGER, A. W.: "A Critical Study of Curriculum Offerings." *The North Central Association Quarterly*, X, No. 2, October, 1935, 207–218.

This is a study of the curricula in the accredited secondary schools of Illinois. With regard to offerings in public speaking, the authors found that "schools with enrollments of 250 pupils and fewer" have a meager listing. "However, during 1934–35, over 25 percent of the

schools with enrollments of 250 to 1000 offer this subject as such, as did also over 50 percent of the schools with enrollments above 1000 pupils." "Such divisional aspects as debate, dramatics . . . appear to only a very small degree in the schools with enrollments of 250 and below." L. T.

O'NEILL, J. M.: "The Relation of Speech to English: Suggestions for Co-operation." *The English Journal* (College Edition), XXV, No. 1, January, 1936, 33–41.

Professor O'Neill defines speech as "that type of human activity in which one person, by means of visible and audible symbols, stirs up or stimulates ideational and emotional responses in other persons without the aid of any extra-bodily instruments."

Teachers of Speech want to co-operate with teachers of English to the end that students may be further stimulated to a full appreciation of literature; that the students may be taught to "add to language competence and to test language competence in live and effective speech;" and that help may be given to the thousands of individuals who have "tremendously handicapping disorders of speech."

L. T.

RUGH, A. DOUGLAS: "The Merits of Basic English." *The People's Tribune* (Shanghai), XI, No. 3, November, 1935, 201–204.

"English Study Begun by Russian Students." The New York *Times*, January 5, 1936.

Mr. Rugh's criticism of Basic English rests largely upon the findings of a study made by the Department of Educational Research of the University of Toronto. Among the objections to Professor Ogden's language scheme are (1) that the number of new words (850) "is a considerable underestimate;" (2) that the scheme is not applicable to every age level; and (3) that considered merely "as a reading vocabulary, Basic English would be unnecessarily difficult for an English writer to use and in a large measure impossible for a foreigner to understand."

The *Times'* report points out that some 3000 Soviet university students are now studying Basic English in order to qualify as tourist guides. It also indicates that, under the direction of the wife of the Commissar of Foreign Affairs, several English classics, including "Robinson Crusoe" and "Gulliver's Travels," are being published in Basic English. L. T.

MALONE, KEMP: "Some Linguistic Studies of 1933 and 1934." *Modern Language Notes*, L, No. 8, December, 1935, 515–534.

Professor Malone's survey and analysis of recent linguistics studies is a valuable follow-up to his previous survey published in the same periodical (XLVIII, 378–396).

The new Webster's Dictionary receives primary attention. Professor Malone observes that the linguist, "if he goes through the book with care, must close it somewhat disappointed and depressed." The old system of diacritical marks to indicate pronunciation is considered "the worst holdover from earlier Websters." L. T.

BLOOMFIELD, LEONARD: "Linguistic Aspects of Science." *Philosophy of Science*, II, No. 4, October, 1935, 499–517.

Professor Bloomfield shows that the "speech-forms of the English-speaking scientist are not a 'language,' but merely a special vocabulary and phraseology within the English language." However, a "scientific discourse which most nearly insures uniform response in its own language (e. g., English) is also most easily translated into another language (e. g., French or German)." "In our numerals and other mathematical terms we have reached a maximum of uniformity between languages." L. T.

HOPFNER, ISIDOR: "The Ogam Alphabet." *Thought*, X, No. 1, June, 1935, 95–107.

The "earliest monuments of the Irish language" are written in the Ogam alphabet. This alphabet, based upon a form of the Roman system current at the beginning of the Christian era, was probably invented by some "learned Irish pagan."

The three main characteristics of the alphabet are: (1) the letters are represented by dots and strokes; (2) no letter is represented by more than five dots or strokes; and (3) dots are used for the vowels; strokes, for the consonants. Thus the scheme is quite similar to the present-day Morse code. L. T.

BOGARDUS, EMORY S.: "Leaders of Panel Discussions." *Sociology and Social Research*, XX, No. 1, September-October, 1935, 71–74.

The leader of a panel discussion should be able (1) to select qualified panel members; (2) to delineate the phases of a social problem; (3) to phrase questions precisely; (4) to reassign questions; (5) to dispose quickly and easily of irrelevant details; (6) to change the

course of a discussion; (7) to use humor in dealing with hecklers; (8) to adjust the discussion to the time limitation; and (9) to summarize the results of the meeting. L. T.

MATHESON, HILDA: "Listener Research in Broadcasting." *The Sociological Review* (London), XXVII, No. 4, October, 1935, 408–422.

The author, in observing that a "gap exists in this country (England) between the transmitting and the listening ends of the broadcasting process," suggests some possibilities of research which are definitely linked to a study of society. L. T.

SHAW, BERNARD: "The Telltale Microphone." *The Political Quarterly* (London), VI, No. 4, October–December, 1935, 463–467.

Mr. Shaw believes that the microphone will act as a powerful instrument for the good. Political leaders with nothing to offer will now be found out quickly. Political quackeries "may pass on the platform with hypnotized audiences; but at the fireside under the microphone they just drop dead." L. T.

STEVENS, S. S., DAVIS, H., and LURIE, M. H.: "The Localization of Pitch Perception on the Basilar Membrane." *The Journal of General Psychology*, XIII, No. 2, October, 1935, 297–315.

The purpose of this study was to obtain experimental evidence "as to the location of the part of the basilar membrane which resonates sympathetically to each audible frequency."

LIVINGSTON, KATHRYN HEINZ: "Public Speaking: A Course in Mental Health and Personal Development." *California Journal of Secondary Education*, X, No. 8, November, 1935, 521–525.

The author asserts that the immediate objective of work in public speaking should be the development and integration of personality, and that the giving of speeches should be simply a means of achieving that end. L. T.

LYTTELTON, E.: "On Humour Again." *The National Review* (London), 105, No. 629, July, 1935, 80–86.

Although it is difficult to analyze scientifically why people laugh at some jokes and not at others, it is perhaps reasonable to believe

that some jokes fail because the listeners have an "insufficient equipment of emotion." L. T.

SCHRAMM, WILBUR LANG: "A Characteristic of Rime." *P.M.L.A.*, L, No. 4, December, 1935, 1223.

Mr. Schramm made an objective study of a poet's reading of Herrick's "To Dianeme"—"Sweet, be not proud of those two eyes, etc." Among many other interesting things discovered, he found that each pair of riming words was pronounced on approximately the same pitch. "Eyes" and "skies" were in the neighborhood of A-sharp; "see" and "free" near C-sharp, etc. The poet's reading was checked with that of another subject and the same phenomenon was observed. He put alongside his observations those of Verrier, Scripture, and Morris and points out that their data corroborate his findings. L. C.

VOELKER, CHARLES H.: "The Usage of Vowel Positions." *American Annals of the Deaf*, 80, No. 1, January, 1935, 5–6.

"The vowel in *pit* and the initial consonant in *yes* look greatly alike. If these two sounds were counted as one, the resultant frequency would be 22.2 percent. The vowel in *book* and the initial consonant in *was* look greatly alike. By adding the frequency of the (w) to the occurrences of the so-called short *oo* sound, the resulting frequency would be 7.5 percent, which would make this sound even more frequent than the vowel in *beet*." The phonetotaxic dissemination of the remaining vowels is discussed from the point of view of labiomancy.

VOELKER, CHARLES H.: "A New Sound Count for Logopaedists." *Annals of Otology, Rhinology, and Laryngology*, 44, No. 1, March, 1935, 260–263.

This paper discusses the dispersion of both vowels and consonants in connected utterance in relation to Travis' thesis that phonetic infrequency might be the etiological basis for some types of dyslalia.

TWADDELL, W. FREEMAN: "On Defining the Phoneme." *Language Monographs*, XVI, March, 1935, 5–62.

In this thorough discussion of the phoneme, Twaddell draws the following conclusions:

I. That all definitions of phonemes fall into two classifications,

(a) those in terms of mental reality and, (b) those in terms of a physical reality.

II. He agrees with Bloomfield, *Language*, 32 ff., in saying that mentalistic procedures have no place in linguistics—as applying to the phoneme he says the mental reality definition is invalid because, (a) we have no right to guess about the linguistic workings of an inaccessible mind, and (b) we can secure no advantage from such guesses.

III. "Speech-sounds" are, objectively, of an almost infinite variety; the phonemes of a given language are constant; each phoneme may correspond to a number of actual speech-sounds, either (a) the phoneme may correspond to some peculiarity or peculiarities, characteristic of the speech-sounds in question and characteristic of only these speech-sounds, the phoneme being then a feature of the actual speech-sounds; or (b) the phoneme may correspond to the sum of all the speech-sounds in question; the phoneme is then a group of speech-sounds.

He discusses Bloomfield's many definitions of a phoneme and Swadesh's article in *Language* X: 117, on "The Phonemic Principle."

IV. Finally he sets forth his theory of regarding the phoneme as an abstractional fiction.

SWADESH, MORRIS: "The Phonemic Principle." *Language*, June, 1934, X, No. 2, 117–129.

Swadesh explains his phonemic principle, namely, that there are in each language a limited number of elemental types of speech sound, called phonemes, peculiar to that language; that all sounds produced in the employment of the given language are referable to its set of phonemes; that only its own phonemes are at all significant in the given language.

ANDRADE, MANUEL J.: "Some Questions of Fact and Policy Concerning Phonemes." *Language*, XII, No. 1, January–March, 1936, 1–14.

The major portion of this article is devoted to a criticism of Twaddell's monograph "On Defining the Phoneme." Andrade says one of the chief faults with Twaddell is his unwillingness to accept the physical reality of the phoneme. Andrade points out various experiments which have been performed as examples of the physical realities.

His other main criticism of Twaddell is that he recommends that we seek to solve a problem by "fiction."

SWADESH, MORRIS: "Twaddell on Defining The Phoneme" (Language Monographs, March, 1936). *Language,* XI, No. 3, September, 1935, 244–250.

Swadesh raises objection to Twaddell's definition of a phoneme, saying it establishes a concept which is not the phoneme, and is bringing up a new approach to the problem of the phoneme, involving two fundamental weaknesses, namely, the microphoneme and the macrophoneme. He also discusses the theory put forth on the method of dealing with positional variants, namely, (a) a constant characteristic feature that distinguishes the sounds in question from others (Bloomfield's), and (b) as the sum of all the speech-sounds in question (Jones'). Twaddell's objections to Jones' theory are met by Swadesh's own theory of dealing with positional variants (set forth in Swadesh's "The Phonemic Principle," mentioned *ante*).

TWADDELL, W. FREEMAN: "On Various Phonemes." *Language,* XII, No. 1, January–March, 1936, 53–59.

Twaddell defends himself against the thorough and penetrating criticism Swadesh has given him in the article mentioned above, "Twaddell on Defining the Phoneme," which appeared in *Language,* XVI, No. 3, September, 1935, 244–250.

VERA YETEVA JOHNSON, *Louisiana State University*

CONTEMPORARY SPEECHES

ALFRED E. SMITH: ADDRESS TO THE AMERICAN LIBERTY LEAGUE, JAN. 26, 1936.

Al Smith's speech at the American Liberty League dinner in Washington suffered from too much advance publicity. For weeks the papers had been full of it—Smith declining Mrs. Roosevelt's invitation to stay at the White House, Smith planning to break once and for all with the man who had thrice nominated him for the presidency, Smith refusing to give out advance copy on his speech lest some hint of his position leak out prematurely. From all of this preliminary ballyhoo, the country was led to expect something sensational, a bombshell which would blast the very foundations from under the administration and bring it crashing down. No man could live up to such advance notices. The bombshell was fated to be a dud.

Attacking the Roosevelt administration on the now familiar ground that it had tossed the Democratic platform of 1932 overboard and taken to socialism, Smith used the "Let's look at the record" technique used so effectively in the 1928 campaign. Plank by plank, he reviewed the platform and tried to show that the Roosevelt administration had failed to live up to it; has, indeed, done the thing opposite to the promise given. Passing on, he charged that congress had supinely followed the lead of the president in enacting unconstitutional legislation, and finally called upon the administration to return to constitutional principles of government.

The Liberty League speech is a strong speech in the typical Smith manner, but it falls far short of many of his speeches in the 1928 campaign—the Boston speech on State Socialism, for example. For all of its biting sarcasm and stinging wit, this latest speech seems to lack the power of the others. It will be remembered as the speech in which Smith threatened to "take a walk," but the speech itself will have little effect on the coming campaign.

H. G. ROBERTS, *The George Washington University*

FRANKLIN D. ROOSEVELT: MESSAGE TO CONGRESS, JAN. 3, 1936.

When it was announced at the White House that President Roosevelt would break with precedent and deliver his annual message on "the state of the Union" at a night session of congress, his political opponents raised the cry that the president was planning to use the congress as a setting for a dramatic partisan appeal to the radio audience. Their obvious fear of Roosevelt's power as a political orator and strategist was justified. The message on the third of January was a most adroit campaign speech.

The plan of the speech is ingenious. Opening with the least-expected topic, foreign affairs, Roosevelt proceeds to a vigorous discussion of neutrality—the one subject upon which there was substantial agreement as to policy in Congress and a common ground of feeling in the country. The opposition, expecting an immediate frontal attack, is caught off guard and energetically applauds the president's attack upon "the twin spirits of autocracy and aggression." Then, in a swift and dexterous transition, the opposition is out-flanked, and our "resplendent economic autocracy," the Liberty Leaguers and others, are ranked alongside Hitler and Mussolini. The parallel is skillfully drawn, and the accumulated force of the traditional stereotypes is neatly transferred from the foreign to the domestic scene.

Instead of outlining a program of legislation, the president then challenges the opposition to propose the complete repeal of all administration measures. This challenge is cleverly emphasized by a number of neatly worded rhetorical questions which it would be political suicide to answer in the affirmative. Thus Roosevelt kills two birds with one stone—he sets up no target for opposition marksmen, and places his opponents in a most uncomfortable position should they attempt to answer him.

This message to congress, or rather, this opening blast of the 1936 campaign, will be very hard to answer effectively. Certain Republican leaders showed good judgment in cancelling radio time reserved for their replies.

H. G. ROBERTS, *The George Washington University*

HERBERT HOOVER: SPEECH TO THE OHIO SOCIETY OF NEW YORK.

New York, November 16, 1935. (The New York *Times,* November 17, 1935).

This is Mr. Hoover's second speech of attack against the spending policies of the Roosevelt administration. It opens with a personal introduction which is rather trite and uninteresting. Then follows a statement of purpose, namely, that the speech is to deal with the topic "National Planning and Its Invisible Costs." The several possible meanings of "National Planning" are considered, and a concession is made that some of the measures growing out of the experiment may be socially desirable. Mr. Hoover returns at this point to further definition and a re-statement of his speech purpose. In the opinion of this reviewer, the first part of the speech is labored; the ideas get under way with difficulty. The section devoted to proof is well-constructed; it leads directly and swiftly to the proposed fiscal program constituting the climax of the address. However, the proposal is merely presented in enumeration as an eleven-point scheme, and it is to be questioned whether such a method is properly adapted to the oral medium. The conclusion is rather abrupt and matter-of-fact. Mr. Hoover's speeches stand in need of better introductions and conclusions.

This address is not characterized by an abundance of what Aristotle termed ethical and pathetic proofs. Although Mr. Hoover is appealing to the taxpayers to withdraw their support from an administration which spends such astronomical sums, he does it in a way that lacks personal feeling. The message is somewhat wanting in warmth, in emotional fervor. There is not enough of the personal play upon the listeners. Evidently Mr. Hoover prefers to rely upon logical proof to achieve his end. He draws heavily upon statistical data to support the examples of monetary "follies" under the present administration. Assuming all the evidence to be true, it yet remains doubtful whether Mr. Hoover's conclusion follows as inevitably as he suggests. The immediate "emergency" value of some of the condemned experiments was conceivably high.

The style of the speech is reasonably colorful. Although there yet remains a surplus of long sentences which may tend toward a certain inflexibility in the oral treatment, an evident sprightliness is conveyed through the use of the analogy and the epigram, both of which contribute something by way of emotional tone. The analogy

between the standards of an honorable man and an honorable government is not unworthy of comparison with Macaulay's well-known argument of a somewhat similar nature in a speech on *The Sugar Duties.*

The following are typical of the many epigrams to be found in this speech: "There are nests of constitutional termites at work." "National planning thinks in phrases and slogans rather than the exactitude of the cash register." "We are destroying the self-respect and the responsibility of self-government by turning the treasury into a national grab bag." "We should no longer tolerate gambling in the future of the nation with the dice of inflation." Evidently Bertrand Russell should look to his laurels as a master of epigrammatic expression.

L. T.

NEWS AND NOTES

(Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33d Street, New York City.)

Many American teachers of speech are planning to take courses this summer at The Speech Institute in London, of which Miss Marjorie Gullan is Director of Studies. Two vacation courses are scheduled, the first one from July 13 to 24, and the second from August 3 to 8. The first course offers twenty-five periods of work in choral speaking for all grades and in diction for speaking choirs, and the second course has twenty periods in general speech education, speech training, phonetics, and choral and solo speaking. Miss Gullan is in charge of the work of both courses. Other speech activities fit in well with the schedule of the work of the Speech Institute. On Saturday, July 25, will be held the annual conference of the Speech Fellowship. Following that, between the two courses, a ten-day course in English phonetics is offered at the University College. The Oxford, Stratford, and Malvern Festivals can also be visited after the July Vacation Course.

* * * *

The Drama League of America has announced its annual English Study Tour, to extend from July 3 to August 31, and including the six weeks summer session at the Central School of Speech and Drama, and the Malvern and Stratford Festivals. A week of study will be spent in Oxford, the group participating in the annual Verse-Speaking Contest there. The leader of the Study Tour will be Dean Learle Aikin-Smith, of the University of Southern California. A number of scholarships, covering full tuition for the six weeks session at the Central School of Speech and Drama, are available for students and teachers interested in speech and the arts of the theatre. The tour will be under the auspices of the Drama League Travel Bureau, and further information may be obtained at its headquarters, Essex House, New York City.

* * * *

The Fifth Annual Rocky Mountain Speech Conference was held at the University of Denver, February 13, 14, and 15. The aims of the convention were three-fold: (1) to show some of the possibilities of speech as an integrating center for learning; (2) to help teachers of all subjects implement their teaching methods through speech technics; and (3) to serve as a laboratory for the demonstration and development of new speech methods. The programs were as follows:

THURSDAY, FEBRUARY 13

1. A panel discussion of speech theory: What Is the Place of Emotion in Esthetic and Dramatic Technic? Dr. Lester Raines, New Mexico Normal University, presiding.
   a. What are the inter-relations of intellect, emotion, and creative power?
   b. Does true artistry require a genuine feeling of the part?

c. What influence does the emotional element have upon memory and recall?

d. What are the effects upon personality of experience in dramatic esthetics?

Panel members: T. Earl Pardoe, Brigham Young University; Thomas Hornsby Perril, Denver Poet; Dr. Olive J. Card, psychologist, University of Denver; Dr. Lindsay B. Longacre, music critic and composer; Arthur G. Sharp, Jr., Colorado College; Frederick W. Hile, University of Denver; Iris Pavey Gilmore, Lamont School.

2. An illustration of expanding sociological backgrounds through a speech project: First session case-method intercollegiate panel discussions. General question: To what extent should congress be given the right to override the Supreme Court on laws declared unconstitutional? Each speaker represented the viewpoint of agriculture, industry, organized labor, or religion and social ethics for one of the following panels:

a. Case of the NRA.

b. Case of the Power Companies and the Holding Company Act.

c. Case of the AAA.

d. Case of the Frazier-Lemke Act.

Participants: students representing a large number of participating colleges and universities.

3. Symposium: The Declamatory Contest. Della Golden, Horace Mann Junior High School, Denver, Presiding.

a. The declamation is an out-moded artistic form. Lester Raines, New Mexico Normal University.

b. The declamation is an out-moded educational device. George R. Pflaum, Kansas State Teachers College of Emporia.

c. What is a reasonable substitute for the declamation contest? Fannie G. Boswell, La Junta High School.

d. How can school executives be persuaded that the age of declamations is passed? Helen Lewis, Englewood.

e. While we have declamations, how can we derive the most use from them and avoid the most harm? Beulah Bayless, Casper High School, Wyoming.

f. Sources for good declamations. Ruth Heilman, Brighton High School.

4. A Project in the Refinement of Thinking and Expression. First two rounds of high school symposium debates. Resolved: That the several states should enact legislation providing for a system of complete medical service available to all citizens at public expense.

5. Implementing the Study of a Problem in Social Science Through Persuasive Technics. First round intercollegiate debates. Resolved: That Congress, by a two-thirds vote, should be empowered to override decisions of the Supreme Court declaring Acts of Congress unconstitutional. Decisions were given by student critic judges, followed by criticisms of both debates and judging by coaches.

6. Choral Speaking as an Educational Method. Discussions with demonstrations. Frank Page, Cole Junior High School, Denver, presiding.

a. Learning the Joy of Rhythm through Choral Speaking. Margaret Grace, Horace Mann Junior High School, Denver.

b. Choral Speaking Technic at the High School Level. Helen G. McGrew, Greeley High School.
c. Choral Speaking in the Classroom. Lois Griffey, West High School.
d. Increasing Racial Appreciation through Choral Speaking. Bernadetta Daly, Manual Training High School, Denver.
e. Some Notes on the Work of Marjorie Gullan, illustrated by choral speaking records. Marion Robinson, University of Denver.
f. Good Speech through Choral Speaking. Dr. Lester Raines, New Mexico Normal University.

7. Project in Adjustment to Difficult Social Situations. First series intercollegiate extemporaneous oratory. Students were judged on their effectiveness in adjusting previously prepared addresses on subjects of their own choice to interruptions and "heckling" by their colleagues on the program.

FRIDAY, FEBRUARY 14

1. Radio in Education. Presiding, Leroy Laase, Hastings College.
   a. Some Pointers for Radio Dialogue. Roscoe K. Stockton, University of Denver.
   b. The Radio and Public School Relations. Helen A. Anderson, Denver Public Schools.
   c. Educational and Personal Backgrounds as Viewed by a Director of Auditions. Clarence Moore, program director and announcer, KOA.
   d. The Radio as a Means of Education. Ernest A. Zelliot, University of Denver.
2. Experimental Intercollegiate Debates. One-speaker teams before classes. This project served as rounds two, three, and four of the tournament started in Section 5 the preceding day.
   a. Round of argumentative dialogue debates.
   b. Round of case-method debates.
   c. Round of cross-examination—"heckling" debates.
3. Experience in Co-operation for High School Speakers. Three rounds of discussion before class panels on sub-issues of the question of socialized medicine.
   a. Do present health conditions demand a substantial change in medical services?
   b. Could a system of state medicine provide competent service and maintain satisfactory personal relations between patient and physician?
   c. Would some other plan be better than state medicine?
4. Second and third rounds of intercollegiate extemporaneous oratory. Speakers were ranked by the audiences according to the contributions made to the thinking of the group.
5. Staging the School Play. Alice Aronson, South High School, Denver, presiding.
   a. One Set for Many Plays. Ruth Lytle, Rocky Ford High School.
   b. The Use of Levels, Steps, and Ramps for Pictorial and Dramatic Effectiveness. Campton Bell, Colorado State College.
   c. Something out of Nothing. Carlisle Swain.
   d. Staging a Japanese Play. Michael Andrew Slane.

6. Special *Magic of Speech* Broadcast to the Convention from New York City over NBC and KOA.
7. Luncheon and discussion: How May the Work in Forensics Be Better Adapted to Social Living? Chairman, Claude Wilson, Boulder Preparatory School.
   a. To what extent are present practices disintegrative to personality and character? How may this situation be improved?
   b. Is it possible to remove the non-creative influences around contests?
   c. How may this work be conducted to give a greater emphasis to critical evaluation?

   Panel members: Joseph H. Baccus, University of Redlands; W. E. Stevens, University of Wyoming; James A. Tracy, Fort Collins; La Verne Bane, University of Utah; Mattie Vie Lendrum, Denver North High School; Sam Sherman, University of South Dakota; W. E. Sikes, psychologist, University of Denver.
8. Luncheon and discussion: What Should Be the Objectives for Training in Acting and Interpretation? Fletcher Miller, Superintendent Lakewood Schools, presiding.
   a. In regard to cultural values.
   b. In regard to personality and character.
   c. In regard to speech refinements.
   d. In regard to social living.

   Panel members: Helen McGrew, Greeley High School; Rebekah Baron, South High School, Denver; Katherine Ommanney, North High School, Denver; Sam Hill, Denver Public Schools; Helen Rumsey Robinson, Colorado Woman's College.
9. Reminiscences of the Stage. Narrations of experiences by professional actors and actresses. Madelyn Garner, Lamar High School, presiding. Speakers included William Foley, Frederick M. Mitchell, Mrs. Adele Bradford Hatton, Dr. H. L. Morton, and John Wentworth.
10. Discussion Technics. George R. Pflaum, Emporia, Kansas, State Teachers College, presiding.
    a. Patterns of Discussion. Edward Betz, Holdredge, Nebraska, High School.
    b. Integrating the Forensic and Discussion Activities with the Program of Farm Organizations. Dr. Lyman S. Judson, University of Illinois.
    c. New Technics of Co-operation as Developed in the League of Nations. Dr. Ben Cherrington, University of Denver.
    d. Leadership of Book Review Discussions. May Wood Wigginton, Denver Municipal Library.
11. Opera Interpretation. *Madame Butterfly* interpreted with piano and speaking voice. Dr. H. L. Morton, Denver, Dr. L. J. Davidson, University of Denver, presiding.
12. Rhetorical Research and Theory. Milton Strausbaugh, Colorado State College, presiding.
    a. The Psychology of Conciliation. Dr. Floyd W. Lambertson, Iowa State Teachers College.
    b. Expanding Sociological Backgrounds through Debate. Sanford Goldner, University of California.

c. Correlation of Speech Theory and Practice of John Quincy Adams. Dr. Horace B. Rahskopf, University of Washington.
d. Burke's Conciliation Speech as a Model for Debaters. Leroy Laase, Hastings College.

13. A Valentine's Day Program: Famous Love Scenes. Grace Crissman, Englewood, presiding.
a. *Taming of the Shrew.* South High School, Rebekah Baron, Director.
b. *Madame Butterfly.* Mrs. T. Earl Pardoe, Brigham Young University.
c. *Tents of the Arabs.* University of Denver. Marion Robinson, Director.

14. An Illustration of Speech in the Service of Civic Problems. A panel discussion by experts and civic leaders: To What Extent Should There Be a Socialization of Medical Services? C. C. Jacobson, Rapid City, presiding. Panel members: Dr. Harry Gauss, surgeon, Denver; Dr. C. F. Kemper, physician, Denver; Dr. Frederick D. Bramhall, political scientist, University of Colorado; Harry C. Fabling, Pacific Mutual Life Insurance Co.; Dr. J. W. Amesse, physician, Denver; A. B. Mattson, Stough-Vincent Insurance Co.

SATURDAY, FEBRUARY 15

1. Opportunities for Speech Experiences in the Activity Program. Frances M. Noar, Principal, Smedley School, Denver, presiding.
a. Motion Picture of a Creative Dramatics Project of Early Denver History. Explained by G. M. McMeen, Principal, Adams Street School.
b. The Possibilities of Visual Education as Related to Speech Training. Eugene H. Herrington, Principal, Alcott School.
c. Illustrations of Speech as a Means of Personality Therapy. *Nerves*—a tragedy scene for an Armistice Day program. A burlesque of the *Floradora Sextette.* Projects presented by boys from Smiley Junior High School and explained by Minnie K. Willens.

2. Panel discussion: What Are the Relations of Speech to the Learning Process? Ward I. Miller, Superintendent of Schools, Fort Collins, presiding.
a. To what extent may speech development safely be left to take care of itself?
b. To what extent are mental development and speech development parallel? How do they implement each other?
c. When does learning become functional? How may facts and information best be acquired to aid effectively in the development of the whole individual?
d. How, and to what extent, may speech training be utilized to facilitate learning in the various academic "subject matter" fields?
Panel members: Dr. Lyman S. Judson, University of Illinois; Dr. L. W. Miller, psychologist, University of Denver; Dr. Floyd W. Lambertson, Iowa State Teachers College; Dr. F. W. Dickinson, philosophy, University of Denver; Ethel Holmes, Principal, Wyman School; Lloyd Jones, West High School, Denver.

3. Dialects. T. Earl Pardoe, Brigham Young University, presiding.
a. The Phonetic Approach. William F. Luebke, University of Denver.
b. Dialects on the Stage. Sam Sherman, University of South Dakota.

c. Sources for Dialect Study—Anthologies. Mrs. Aria Daniel Hunter, La Junta High School.
d. Hints for Coaching Dialects in Plays. Annie Gilbert, Scottsbluff Junior College, Nebraska.

4. Symposium: Speech and the Fellowship Arts. L. H. Hanson, State Teachers College, Kearney, Nebraska, presiding. Discussions and demonstrations of the possibilities of speech training as a means of developing proficiency in social and fellowship skills.
   a. The elementary school level. Mary G. Carson, Principal, Edison School.
   b. The junior high school level. Margaret Grace, Horace Mann Junior High School.
   c. The high school level. Genevieve Kreiner, East High School, Denver.
   d. The Teaching of Reading. Talkie-movie from Columbia University.

5. Educating by Story-Telling. Frances Tobey, Colorado State College of Education, presiding. Program given by Katherine Watson, Children's Department, Denver Public Library, Evelyn Neff, Brush Public Schools, and students of the Colorado Womans College and the University of Denver.

6. Luncheon for School Executives and Teachers. Discussion: What Should Be the Place of Speech in the Modern Curriculum? H. M. Corning, Superintendent, Colorado Springs Schools, presiding.
   a. Can speech development be fostered adequately without speech teachers and explicit speech training?
   b. Critical evaluation of the new experience curriculum in English.
   c. Critical evaluation of co-ordinating committee report of Western Association.
   d. What adjustments must speech teachers make in their backgrounds and methods to keep their work in line with the most progressive educational thinking?

   Panel members: Dr. C. L. Cushman, Director of Curriculum, Denver Schools; Dr. Earl U. Rugg, Colorado State College of Education; Rowena K. Hampshire, Colorado Springs; Dr. Alfred Westfall, Colorado State College; Principal Claude E. Pendleton, Smiley Junior High School; Dr. H. L. Rahskopf, University of Washington; Principal Max Morton, Thatcher School, Pueblo; W. L. Wrinkle, Principal, Experimental School, Colorado State College of Education.

7. Luncheon and program of oral interpretation. George D. Wilner, University of Wichita, presiding. Program of selections by teachers and students of Casper, Wyoming, High School; Longmont High School; Pueblo Centennial High School; University of Denver; and West and South High Schools of Denver.

8. College forensics luncheon. Chairman, Joseph H. Baccus, University of Redlands. Discussion: Critical evaluations of experimental debates and discussions used in the conference.

9. High school forensics luncheon. Discussion: Integrating the Forensic with Community Life.

10. Recent Laboratory Methods in Speech Training. Dr. Elwood Murray, University of Denver, presiding.
    a. Motion picture film, *Studies of the Larynx*, produced by Joel J. Pressman, Los Angeles.
    b. Methods of Analysis of the Personality Factor in Speech. Erna P. Triplett, University of Denver, and Helen Kaltenborn, Cheyenne High School.
    c. The Cathode-Ray Oscillograph as a Means of Studying Voice Control. Robert Weir and Louis Overholt, University of Denver.
    d. Teaching Expressive Use of the Body by Means of Motion Pictures. Illustrated by film with scenes of students in the basic course. Elizabeth White, University of Denver.
11. Classroom Exercises in Acting. Winifred Gahagan, Pueblo Centennial High School, presiding.
    a. Creative Drama for Junior High Schools. Minnie Clara Willens, Smiley Junior High School, Director.
    b. Drama in the Extension Program. Ruth Lytle, Rocky Ford High, Director.
    c. An Exercise in Stylized Acting, Evreinoff's *Theatre of the Soul.* Colorado State College, Campbell Bell, Director.
    d. Depicting the Fundamental Emotions. University of Denver, Marion Robinson, Director.
12. Panel discussion: How May Oral Reading Be Improved in the Grades and Junior High School? Helen R. Gumlick, Supervisor, Denver Schools, presiding.
    a. What teaching methods best facilitate spontaneous, colorful, and meaningful oral reading?
    b. To what extent is the present emphasis on silent reading sacrificing potential cultural values inherent in oral reading?
    c. What are the relations of oral as compared with silent reading to personality development?

    Panel members: R. H. Palmer, Assistant Superintendent Denver Schools; Beryl Simpson, Arizona State Teachers, Tempe; Mary Willsea and Julia Wright, Denver Schools; T. Earl Pardoe, Brigham Young University; Genevieve Simpson, Moore School; Pearl Queree, Boulevard School; Ellen Henderson, Salt Lake City Schools.
13. Plans and Counter Plans for High School Debaters.
    a. Must the Affirmative Present a Plan? P. Merville Larson, Hutchinson Junior College, Kansas.
    b. Shall the Negative Present a Counter-Plan? Clarence C. Jacobson, Rapid City High School, South Dakota.
    c. Evaluation of Debate Material Sources. Justus Wilkinson, East High School, Denver; Homer H. Bisel, Centennial High School, Pueblo; Harry C. Chapman, Gillette, Wyoming; Amie Gilbert, Scottsbluff, Nebraska; J. Edmond Mayer, Topeka, Kansas; Claude E. Wilson, Boulder.
14. Motion Pictures and Speech Education. Helen Lewis, Englewood, presiding.
    a. Motion Picture Appreciation. Katherine Ommanney, North High School, Denver.

b. What the Public Schools Can Do to Improve Quality of the Movies. Harry E. Huffman, Manager Huffman Theatres, Denver.
c. The Possibilities of Cinematography in Teaching Speech Technic. Frederick W. Hile. (Films made in speech classes at the University of Denver).

15. Development of Speech Skills through the Activity Program. Mayme Sweet, Principal, Twenty-fourth Street School, Denver, presiding.
a. Demonstration by pupils of University Park School of a phase of an activity under direction of Elsie Adams.
b. Illustration of speech development in relation to an activity by means of a verse speaking choir, from Smedley School, directed by Mary Butler.

16. The Old and the New in Speech Training. Karon Tillman, W.P.A., presiding.
a. In Teaching Speech Projects. Leon K. Whitney, South High School, Denver.
b. In Oratory. Colorado College, George S. McCue, Director.
c. In Debate. Elwood Murray, University of Denver, Director.
d. In Literary Interpretation. University of Denver, Marion Robinson, Director.
e. In Acting. Colorado State College, Campbell Bell, Director.

17. Scenes from Non-Royalty Plays. Iris Pavey Gilmore, Lamont School, presiding.
a. *The White Elephant.* Rocky Ford High School, Ruth Lytle, Director.
b. *Les Precieuses Ridicules.* Colorado Springs High School, Rowena K. Hampshire, Director.
c. *Once Too Often.* North High School, Katherine Ommanney, Director.

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The tenth annual convention of the American Speech Correction Association was held at the Stevens Hotel, Chicago, on December 31, 1935, and January 1 and 2, 1936, in conjunction with the twentieth annual convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. The Association voted to hold its next meeting at St. Louis, with the next convention of the NATIONAL ASSOCIATION. Qualifications for membership were modified to extend to "reputable speech correctionists with college education or the equivalent who possess professional reputations untainted by past or present records of unethical practices as defined by the Association's Principles of Ethics." An official organ of the Association was launched, to be called "The Journal of Speech Disorders," with Dr. G. Oscar Russell of Ohio State University as Editor. The new journal will publish scientific articles by leading speech pathologists in this country and abroad, together with abstracts or reviews of all the more important books and articles in the field of speech and voice disorders. It will be sent to all Members and Fellows as part of membership privileges. Papers presented at the Chicago meetings may be obtained in mimeographed form from the College Typing Company, Rear 720 State Street, Madison, Wisconsin.

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The November program of the New Mexico Speech Association was as follows: Teaching Shakespeare in the High School, Lois Law Mowry, Albuquerque; Arranging Sets for High School Productions, Paul Masters, Mountain Air; A Listing of Plays of New Mexico, Vincent Raines, Las Vegas;

Difficulties of the Speech Teacher in a Small School, Elizabeth J. Gaut, Clovis. The officers of the Association were re-elected for the current year: Harriet K. Davis, Las Vegas High School, President; Lula Mae Collins, Sedan High School, Secretary. In conjunction with the New Mexico Theatre Conference to be held this summer, the Association will hold a summer meeting, July 10.

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Northwestern University is offering seventy-five fifty-dollar tuition scholarships to high school boys and girls who have shown marked ability in the fields of debate, journalism, or dramatics. Twenty-five scholarships will be offered in each division for a special summer term, which begins June 29 and continues for five weeks with a full daily program covering all phases of these special fields.

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The 27th annual meeting of the Eastern Public Speaking Conference was held Friday and Saturday, April 17-18, in New York City, at the Hotel New Yorker. All phases of speech work were included in the program. Further details will be reported in the next issue of the QUARTERLY.

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FORENSICS

The Illinois High School Speech League has just replaced the Illinois High School Music and Literary Association. Its purpose is to sponsor extra-curricular speech activities in the fields of debate, dramatics, interpretation, and original speaking other than debate. Control of activities is vested in high school teachers of speech, elected to membership on Activity Councils and District Councils. The Executive Board is composed of high school teachers of speech, a high school principal, and the President of the Illinois Association of Teachers of Speech as Chairman. The Executive Secretary is A. D. Huston, University of Illinois, and the Chairman is Gus W. Campbell, State Teachers College, De Kalb.

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High schools of Ohio and Pennsylvania will participate in the Western Reserve Speech Tournament to be held at Cleveland, April 17 and 18. The tournament will include the Twentieth Annual Contest in Extempore Speaking, the Fourth Annual Contest in Radio Plays, the Third Annual Declamation Contest, and the Fourth Annual Radio Debate Contest. Trophies are to be presented to winning schools and individuals, and the work done in these contests will be considered in awarding scholarships to Adelbert College and Cleveland College of Western Reserve University next fall. It is planned to broadcast the finals in each event. The three winners of the Extempore Speaking Contest have been invited by the Cleveland Rotary Club to be guests and speakers at its luncheon meeting April 23, and the University has invited all contestants and faculty representatives to dinner Friday evening, April 17.

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The Reserve Rostrum, Speakers' Bureau of Western Reserve University, is now enjoying its ninth season of public addresses and its fourteenth season of forum debates, as well as the fortieth season of intercollegiate debates. This organization makes available to business, church, professional or labor organizations, clubs and fraternal orders, luncheon assemblies, and high school and other educational groups interesting and informative discussions and debates of such topics as the Supreme Court question, the Townsend Plan, Neu-

trality of the United States, Nazism, Unicameral Legislature, Italo-Ethiopian Situation, Ohio Taxation, Causes of Depressions, What the Public Owes Its Mentally Retarded Children, reviews of current books, and other subjects.

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The first semester of the "New Deal in Debating" at Northwestern University has proved to be very successful. Only two of the eighteen appearances of the men's squad were made before student audiences, these two being the only formal debates of the season, one with the University of Michigan, and the other with the University of Minnesota. Other appearances were devoted to the discussion of the subject of State Medicine before forum, civic club, chamber of commerce, church and school audiences, which ranged in size from seventy-five to nearly a thousand. Questions from the audience, open forum discussions, symposiums, and parliamentary deliberations were used. Two demonstrations of argumentative and persuasive technique were given before high-school audiences, one in Illinois and the other in Indiana.

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DRAMATICS

During 1935 the Cornell University Theatre, composed of the Cornell Dramatic Club, the Cornell Laboratory Theatre, the Cornell Studio Theatre, and the Cornell Summer Theatre, produced fifteen original one-act plays, thirteen full-length plays, four standard one-act plays, and the 1935 Revue or 8th Annual "Music Hall Night."

The long plays included *The Torch Bearers,* by George Kelly; *Clear All Wires,* by Bella and Samuel Spewack; *The Chief Thing,* by Nicholas Evreinoff; *Squaring the Circle,* by Valentine Katayev; *Hay Fever,* by Noel Coward; *Holiday,* by Philip Barry; and *Girls in Uniform,* by Christa Winsloe.

Fashion, or Life in New York, by Anna Cora Mowatt (1845), was presented by the Cornell Dramatic Club to celebrate the tenth anniversary of the opening of the Willard Straight Theatre. The same organization, with the co-operation of the Ithaca Board of Education, presented *Treasure Island* for the children of Ithaca and Tompkins County at a matinee performance in Bailey Hall.

The Cornell Laboratory Theatre, composed of graduate students in dramatic production, produced *Uncle Vanya,* by Anton Chekov; *Rosmersholm,* by Henrik Ibsen; and for the Christmas season, *Everyman* and *The Second Shepherds' Play.*

The standard one-act plays produced by Summer Session students in play production included *Jane Wogan,* by Florence Howell; *Number Ten,* by Muriel and Sydney Box; *Spring,* by Colin Campbell Clements; and *Sparkin',* by E. P. Conkle. This was probably the first American production of both *Jane Wogan* and *Number Ten.*

There was great variety in style and content in the original one-acts produced during the year by the Cornell Studio Theatre. *The Life of John Doe,* by S. B. Berkowitz, was a modern morality play in an expressionistic setting; *The Hope Chest,* by Loudon Olmstead, was a monodrama; *Subway Face,* by Seymour Gross, was an expressionistic play in a constructivistic setting; *Co-ed* and *I Would Found a University,* by Violet Brown, were plays about university life; and *The New Humanism,* by John Hefler, and *Superman,* by Homer Baker, were based on the New Deal and Fascism. *Borax,* by Violet

Brown; *Thy Neighbor's Wife* and *Written in the Stars*, by Annette Baker; *Through the Door*, by Deane Dunloy; *Aprons Without Strings*, by Ruth Beck; *The Feminist*, by Reginald Denenholtz; *He Chose to Dream*, by Leonard Feinstein, and *A Man Should Have a Wife*, by Elizabeth Rausenbusch, were comedies with scenes laid in make-up rooms, apartments, department stores, and offices.

I Would Found a University and *Subway Face* were jointly awarded the 1935 Heermans Prize for original one-act plays on an American theme, established by the bequest of Forbes Heermans of the Class of 1878.

In addition to their other activities, the Cornell Dramatic Club staged the plays for the New York State Community Dramatics Festival, staged and directed the plays for the Kermis Club of the New York State College of Agriculture, and presented the Tony Sarg Marionettes in *Faust* and *A Connecticut Yankee in King Arthur's Court*. The production of *H.M.S. Pinafore*, jointly produced by the Cornell Dramatic Club and the Musical Clubs, in December, 1934, was repeated in February for the Junior Week celebrations.

Plans for the current year include original one-act plays, an original three-act play, standard plays by recognized dramatists, and other productions. Arrangements have been made with the Museum of Modern Art Films to present ten programs of important films in the development of film art.

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The first university production of *Paths of Glory* was given at Northwestern University, immediately following the play's New York opening. It will be presented again during the coming summer session.

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Productions at Louisiana State University this year have included *The Late Christopher Bean*, by Sidney Howard; *The Swan*, by Ferenc Molnar; *A Bill of Divorcement*, by Clemence Dane; and *Merry Wives of Windsor*, by Shakespeare. The first and last have been directed by C. L. Shaver, and the second and third by Clifford Anne King and Maude David Flower, respectively. In addition, an experimental production of a new play, *Elizabeth of Austria*, by Carless Jones, has been given, directed by Harley Smith, with settings by Lynn Earl Orr, and costumes by Margaret Darwin. Mr. Jones, formerly a teacher in Athens College, Greece, collected in Vienna a large quantity of intimate data about Elizabeth, Franz Joseph's empress, out of which he made a remarkable script. Messrs. Smith and Orr developed the production in a unit set, in order to surmount the difficulties of nine scenes. The play lent itself to the use of levels, and to certain adaptations of space stage and impressionistic technic. *Elizabeth of Austria* is said to be now under consideration for a London production.

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The dramatic program of the University of Missouri for the current year includes productions of *Waiting for Lefty* and *Till the Day I Die*, by Clifford Odets; *Moor Born*, by Dan Totheroh; Ibsen's *Ghosts;* and *Squaring the Circle*, by Kaytayev. Two original one-act plays were presented every other week last year as test performances of new manuscripts being prepared for the Bradley One-Act Play Contest held in the spring. This year's plans include a fraternity one-act play contest in February, a sorority one-act play contest in March, the State High School One-Act Play Contest in May, the Missouri Drama Festival April 17 and 18, and another original one-act play contest May 13 and 14. Donovan Rhynsburger is director of dramatics at Missouri.

The Third Annual Little Theatre Conference of New Mexico is scheduled for July 10, at the New Mexico Normal University in Las Vegas. An informal meeting of the Conference is scheduled for May, when the new Albuquerque Little Theatre is dedicated. The Fourth Annual Southwest Literary Round Table will be held the day after the Little Theatre Conference. Features of these two events are the productions of original plays by New Mexican playwrights by the Koshares, Delight-Makers of New Mexico, now in their eighth season.

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Recent productions at Alabama College have included *Such Is Life*, by Franz Wedekind, directed by Walter H. Trumbauer; and *Is Life Worth Living?* by Lennox Robinson, also directed by Mr. Trumbauer.

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Richard Woellhaf took *Dover Road* on a tour of Ohio cities during the spring recess. The cast was made up of students of Denison University, with Mr. Woellhaf playing the rôle of Latimer.

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Emory A. Horger, dramatic director at Texas State College for Women, is producing the following program this year: *Children of the Moon, The Good Hope, The Distaff Side,* and *Right You Are If You Think You Are.*

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Philip Barry's *Hotel Universe* and Noel Coward's *Hay Fever* were presented this winter at the State Teachers College at Denton, Texas, under the direction of Myrtle Hardy.

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In celebration of the Mark Twain Centennial, Alethea Smith presented at the University of Arizona on January 14, a Mark Twain Centennial Program. Members of the class in Interpretative Reading presented excerpts from *Captain Stormfield's Visit to Heaven, Eve's Diary, Joan of Arc, Life on the Mississippi,* and *Tom Sawyer.*

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A revival of interest in forensics has been displayed at Duke University this year under the direction of Leroy Lewis, instructor in public speaking. The local chapter of Tau Kappa Alpha has been re-established, and Duke's first debate tournament has been conducted. Fifty-four students participated in the tournament for men and a dozen women took part in a separate tournament conducted at the Woman's College. Columbia Literary Society, sponsored an oratorical contest which continued over a period of three weeks. Recently, ten students participated in the finals of an intramural public speaking contest and another intra-mural debate tournament is planned.

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The Works Progress Administration is making a survey of speech teaching in Oklahoma, under the direction of T. M. Beaird, Sponsor of Project, and Mrs. Sylvia Mariner, Supervisor of Personnel. One feature of the survey is the making of a large number of phonographic dialect records. The general purpose of the survey is to make a summary and classification of all branches of educational speech procedure in the State of Oklahoma, with the subsequent formation of a standard course of study and a program of related activities.

PERSONALS

Courses will be given in the Summer Session of Northwestern University by Dr. Harold N. Hillebrand of the University of Illinois, in Contemporary Drama; Barrett H. Clark, two lectures; Lee Simonson, five lectures covering the field of stage design from 1534 to 1934. Lew Sarett will teach during the Summer Session, offering courses in Prosody, the Teaching of Speech, and Building the Lecture and Lecture-Recital.

Dean Dennis spent the first week of February in Oklahoma, appearing before the State Teachers Convention and various speech groups about the state. He has also appeared before the State Teachers Associations in Georgia and in Utah.

Orville C. Miller, who was awarded the Ph.D. degree in speech from Columbia University during the past summer, is Acting Professor of speech at Vanderbilt University, during the absence of A. M. Harris.

Dr. J. H. McBurney has resigned his position at the University of Michigan and will remain at Columbia University, where he is spending the present year on leave of absence from Ann Arbor.

E. Stanley Brookes, world-famous Dickens interviewer, and probably the only member of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH in Australia, has just returned to his country from an extensive tour in the United States and Hawaii. Mr. Brookes is a member of the staff of the University of Melbourne.

Alethea E. Smith, of the University of Arizona, was married on October 8 to Mr. Charles P. Mattingly of the University. They are at home at 1304 East Fifth Street in Tucson.

Dr. Lionel Crocker, of Denison University, will teach in the University of Michigan Summer Session.

Miss Willian P. Hinsdale, of the State Teachers College of San Francisco, will teach Speech Correction at New Mexico Normal University during the coming summer session.

Lowell Thomas, well-known radio entertainer and author, recently gave the Speech Department of the University of Denver a forensics activities trophy to be awarded to that organization on the campus which has participated most vitally and effectively in such speech activities as intramural and intercollegiate debates, discussion groups, and oratory. Mr. Thomas, who is an alumnus of the University, was active in forensics and journalism when he was in college.

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IN MEMORIAM

Professor John Rutledge Scott, 92-year-old former professor of elocution at the University of Missouri, died January 4, 1936, at his home in Columbia. Professor Scott had retired from active teaching before the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH was formed, but he was a member of the National Association of Elocutionists and the National Speech Arts Association.

Miss Evelyn Royalty, of Baylor College, Belton, Texas, was killed in an automobile accident November 14, 1935.

Miss Florence M. Carrick, former supervisor of speech improvement in the Newark public schools, died on January 4, 1936. She was one of the most active members of the New Jersey Association of Teachers of Speech.

Who's Who Among Contributors

Wm. M. Timmons (*A Course in Serious Conversation for the Secondary School*) was graduated at Muskingum College in 1928. In 1932 he received an M.A. from Columbia University. After teaching in the Ross High School at Fremont, Ohio, he joined the staff of the Public Speaking Department of Stanford University.

Dr. Gladys L. Borchers (*Co-ordination—Kindergarten Through College*) is director of teacher training and supervisor of speech training in the University High School of the University of Wisconsin. Miss Borchers was Chairman of the Department of Speech at Rockford College from 1921 to 1924. She has held many important positions in the NATIONAL ASSOCIATION, including that of vice-president and member of the Executive Council. In addition, Miss Borchers has the chairmanship of the following-named committees: Committee for the Advancement of Speech Education in Secondary Schools; Chairman of the Co-ordinating Committee; Chairman of the Nominating Committee, and Chairman of the Committee on Speech Curriculum Building in Wisconsin.

J. M. O'Neill (*Speech and the Changing Curriculum*) is Head of the Department of Speech in Brooklyn College, New York City. He was for many years chairman successively of the Department of Speech at the University of Wisconsin and at the University of Michigan. He was first president of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and the first editor of the QUARTERLY JOURNAL OF SPEECH. He has published numerous textbooks in the field of speech and has, for the past four years, served as a member of the Steering Committee of the English Council Curriculum Commission.

Dr. Lionel Crocker (*The Rhetorical Theory of Harry Emerson Fosdick*) is Head of the Department of Speech in Denison University, Granville, Ohio. He has taught at the University of Michigan; at Waseda University, Tokyo, Japan; and on the Floating University. He is the author of *Henry Ward Beecher's Art of Preaching*. He has served as vice-president of the NATIONAL ASSOCIATION. He is, also, regional chairman of Tau Kappa Alpha.

Dr. Emma Grant Meader (*Choral Speaking and Its Value*) is Lecturer in Psychology and Speech at Russell Sage College, Troy, New York.

Professor J. T. Marshman (*An Appraisal*) is Head of the Department of Speech at Ohio Wesleyan University, Delaware, Ohio. In 1925 Heidelberg University, Tiffin, Ohio, honored Professor Marshman with the degree of Litt.D. From 1914 to 1920 Professor Marshman served as Professor of English Oratory at Pennsylvania State College. Since 1920 he has been at Ohio Wesleyan. His most recent publication is *Modern Magazine Stories and Oral Interpretation*, in collaboration with Professor Pearl Lloyd.

Ralph Dennis (*Declamation Contests*) has been since 1913 Dean of the School of Speech at Northwestern University. The School of Speech was founded in 1878 by Robert McLean Cumnock.